

5 SONGS with Bass Lines ***** LED ZEPPELIN "Achilles Last Stand" ★ DISTURBED "Inside the Fire" ★ BUCKCHERRY "Sorry"
BLACK SABBATH "Hole in the Sky" ★ STONE TEMPLE PILOTS "Interstate Love Song"

GUITAR WORLD



SHRED, WHITE & BLUE!

ZZ TOP ★ LYNYRD SKYNYRD ★ RANDY RHOADS ★ ZAPPA

Super Trooper



Disturbed's

DAN DONEGAN

fights the good fight

Future
MUSIC WITH PASSION

0 8 >

\$7.99 US
0 70989 38752 2

Copyright © 2008

"Cat Got Your Tone?"

"I Hated My Rig"

"To be honest, I'm hard to please. I'm the one who sends the steak back to the kitchen...several times.

But when it comes to my tone, I'm not just hard to please, I'm impossible!

So not finding the tone I was looking for, I decided to create my own.

Some cats have 9 lives. I've got 9 tones. Maybe I've got yours."

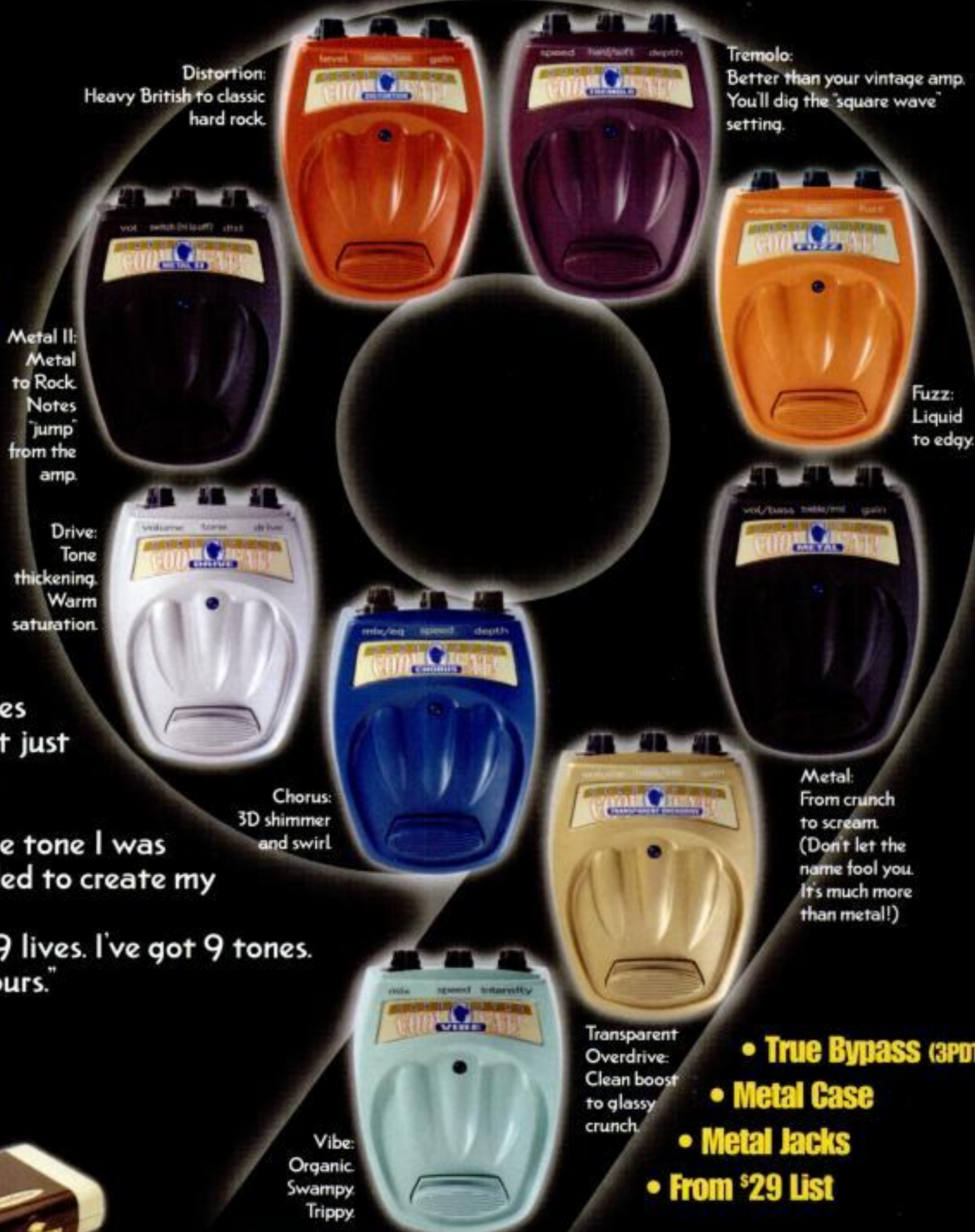
The Cat



Cool Cat Board

Holds 5 "Cats."
Includes DC Supply and all cables.

© Cool Cat 2008



Distortion:
Heavy British to classic hard rock.

Tremolo:
Better than your vintage amp. You'll dig the "square wave" setting.

Metal II:
Metal to Rock. Notes "jump" from the amp.

Fuzz:
Liquid to edgy.

Drive:
Tone thickening. Warm saturation.

Chorus:
3D shimmer and swirl.

Metal:
From crunch to scream. (Don't let the name fool you. It's much more than metal!)

Vibe:
Organic. Swampy. Trippy.

Transparent Overdrive:
Clean boost to glassy crunch.

- True Bypass (3PDT)
- Metal Case
- Metal Jacks
- From \$29 List

COOL CAT!

"Finicky About Tone"

www.coolcattone.com

FROM **Danelectro**

Copyrighted material

ERNIE BALL

NEW!

COATED ACOUSTIC STRINGS

NEW!

Engineered To Prevent String Breakage!

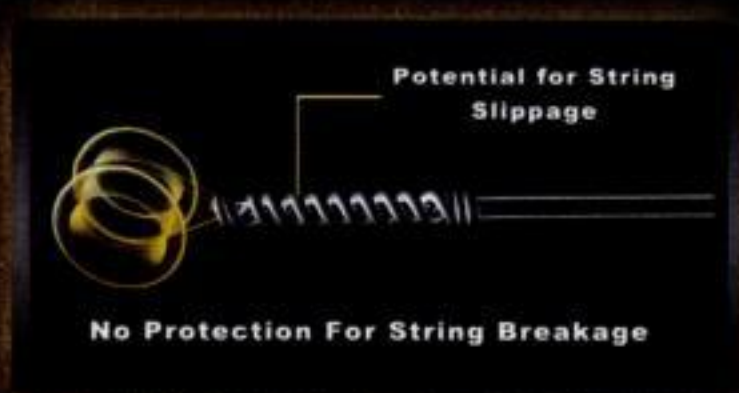


Why Pay Extra For A Coated String Set That Only Protects The Wound Strings?

Ernie Ball is proud to unveil a new coated acoustic string line that features an ultra-thin layer of coating on the wound strings and a patented winding of titanium wire on the plain strings. Experience the same powerful tone that has made Ernie Ball America's #1 Selling Electric Guitar String Brand*!

Experience the difference today!

TRADITIONAL



COATED ACOUSTIC STRING

TITANIUM



COATED ACOUSTIC STRING

WWW.ERNIEBALL.COM

*MI Salestrak Data, December, 2007

This One



9LEL-UZT-N2WR

Copyrighted material

Kim Breedlove Private Reserve Series
Mark Series Electric
Master Class Series

What makes

S-Series SC20: "I have loved your guitars ever since I can remember. I toured your factory once, and I still remember it - 'twas a visit to a magical place being a guitar player and woodworker. I am playing more finger style now so I bought an SC20Z from Apple Music in Portland. I now have it at home, and I have picked it up at least four different times today to play it. Simply amazing, although in many ways there is nothing simple about it. The more I play it, the more my amazement of how fine an instrument I have chosen. I am hopelessly spoiled! I am in awe."

– Scott A., Hillsboro, OR

"Susan and I had an absolutely EXCEPTIONAL time last weekend and want to thank everyone at Breedlove for making it so special, exciting and especially educational. I am very excited about collaborating on what should be three very special and unique instruments that highlight what Breedlove is all about. Kim was very helpful in helping me pick out the woods (actually changing my mind from Koa to Myrtlewood) and helping my focus on what should turn out to be a truly unique and very collectable set of instruments."

– Ron M., Santa Barbara, CA

Master Class C15: "All my other guitars are Taylors... I was sold on their tone and playability. Since I've got my Breedlove my Taylors rarely see the outside of their cases. It sounds great and plays great and it is an absolutely beautiful instrument."

– Timothy F., Graceville, FL

"Dear Kim, Jayson, Chris, Colin, Peter, Lysa, Stephanie, and all the other good folks at Breedlove: It has been about nine months since I received my custom Master Class C10 in Redwood and Ziricote with the beveled lower bout (ordered at the Extraordinary Experience). The sound, tonal complexity, physical design, comfort and general appearance all combine to make this instrument truly extraordinary. I marvel at this piece of art every time I play it, which is daily now that I have retired. Now that you have made this instrument, I feel I need to spend my remaining years scrambling to be worthy of it!"

–Duncan P., Dalton, PA

Mark I Chambered Electric: "The first comment I get is 'what's that'. The second is "wow that's beautiful"; then we plug it in..... the tone knob takes it from a crystal clear lead sound to a full on distorted rock machine. Congratulations on creating a piece of art that inspires all of the senses."

- Chris J., Portland, OR



Breedlove Custom Shop
Mark II Custom with Wicked Burst



Breedlove extraordinary?

"In the 35 years that I have been playing guitars, I have owned Martins, Gibsons, Guilds and others such as Lowden, Santa Cruz, and Goodall. On occasion I've had to deal with some of these companies regarding repairs to the instruments. Recently, I purchased my first Breedlove Classic XII and was extremely impressed with this particular guitar. Unfortunately, I had to send it back for repairs, but it turned out to be one of the most accommodating experiences I have ever encountered. Your employees Erika Mohr and Dod Mohr are truly assets to your company. Erika was always pleasant and courteous and made me feel as if I have known her all my life. Dod was willing to take the time and patience to speak to me on a technical basis. I was immediately impressed with his honesty and knowledge (unlike some other companies). The guitar was returned to me and I've never been happier. The quality of workmanship is flawless. The playability, tone and sound are superb. I truly believe that buying a Breedlove guitar was one of the best purchases I have ever made and I can't stop raving about what a great company Breedlove is."

– Fred T., Brooklyn, NY

"This letter is a long time overdue. I just want to thank all of you at Breedlove for producing the best guitars on the planet. You have an excellent customer service team. Dod is awesome. He takes the time and care for every customer he services. I can tell by the way he treated me. He turned a difficult situation into a thing of beauty. My 12-string was in desperate need of repair and he turned it back into a work of art. I can tell by your product the care and love you put into your work, and I thank you."

– Ralph L., Chestnut Ridge, NY

"The Breedlove Extraordinary Experience was truly a once in a lifetime thrill for me. The Breedlove Team did a fabulous job planning this event – and pulling it off as well. Every minute of the trip was memorable for me. Every single person from Breedlove that I met was warm and genuine and did his/her very best to make this trip special. You all should be very proud, not just of the world-class instruments you craft, but of the magical chemistry created by the special individuals who make up the Team."

– John M., NH

Master Class C25: *"This is an outrageous purchase for me, I never thought I would own such a fine instrument. It simply begs to be played, it can be heard quietly humming to itself in imitation of the music it hears. I have never seen it's equal. As testimony to the power of this guitar I submit my Daughter. It is impossible to get her to go to bed or for that matter to get up before 11:00 am but today I found her in the music room playing at 06:00. Thank You for doing what you do."*

– Jon H., Sammamish, WA



King Koa

You decide.

We created the Breedlove Custom Shop to change your life.

What we didn't expect, was that you would change ours.



Copyrighted material



XIPHOS ⁷ ATTACKS

BEWARE

The 7-string Xiphos XPT707 is coming to your town. This unstoppable metal menace features neck-thru construction, powerful DiMarzio® D Activator™ 7 pickups and a special Grey Chameleon color-shifting finish. Not for the squeamish.

When the nightmares begin,
keep saying to yourself...

IT'S ONLY A GUITAR.
IT'S ONLY A GUITAR.....

Ibanez

ibanez.com
Copyrighted material

BIG SOUND FOR A BIG WORLD.

The Taylor GS. A big, rich, powerful tone, made possible by the tiniest little change in body shape. Visit your Taylor dealer for a test strum, or visit taylorguitars.com to learn about our complete line of acoustic and electric guitars.

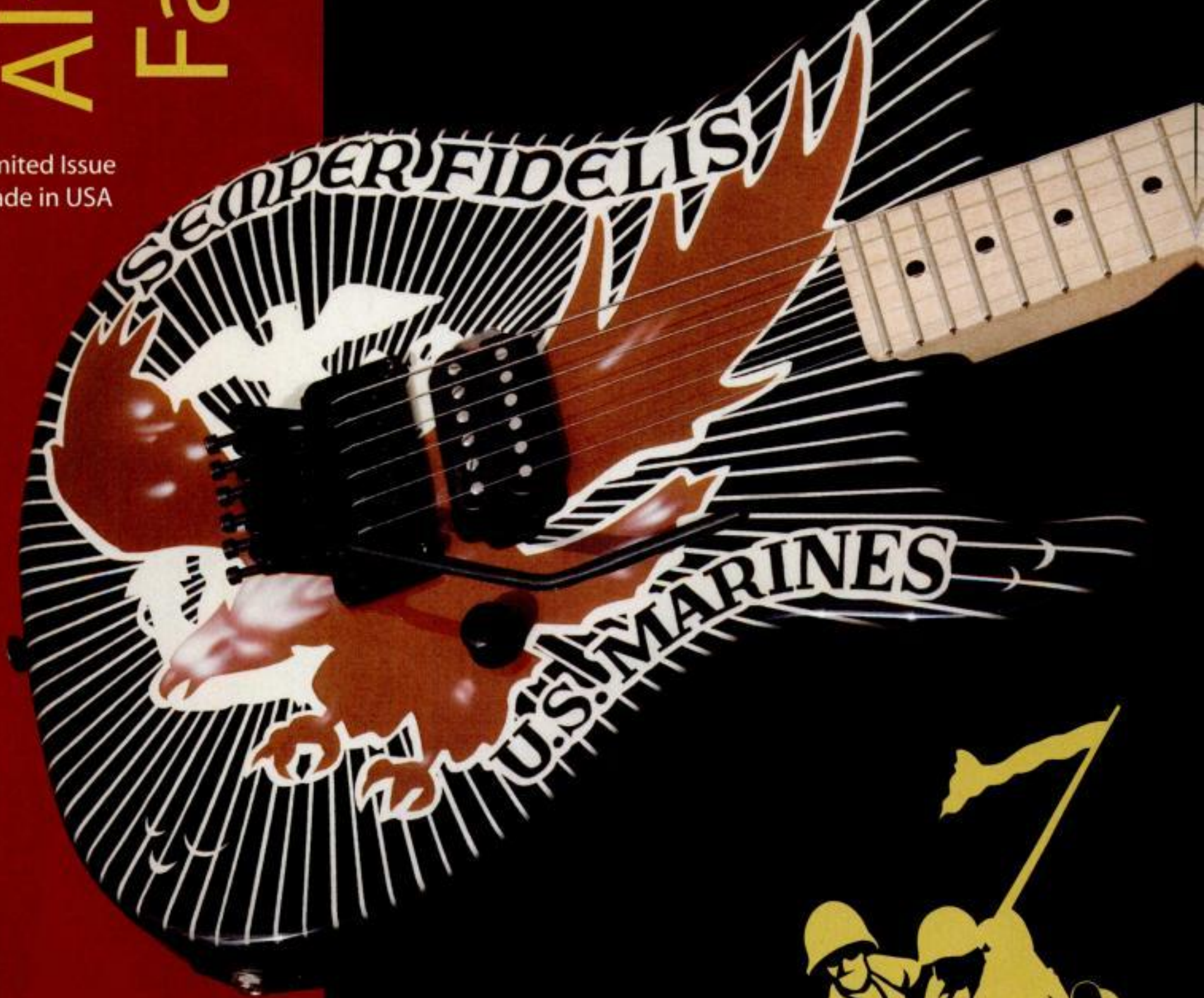
QUALITY
Taylor
GUITARS

Copyrighted material

Always Faithful

Limited Issue
Made in USA

**MADE IN AMERICA,
THE LAND OF THE FREE,
THE HOME OF THE BRAVE,
AND THE BIRTHPLACE OF
ROCK 'N' ROLL.**



Former Marine, Gary Kramer proudly salutes all members of the armed forces. Let's all remember what their service means to our freedom.



GaryKramerGuitar.com
741 Lairport Street, El Segundo, California 90245 (P) 310 335 5248

Gary Kramer Guitar Company is not related to nor affiliated with Gibson Musical Instruments of Nashville, Tennessee

© 2008 Gary Kramer Guitar Company



Model 6260 Amp Head



Model 6260 212 Combo



Model 6262 Amp Head



Model 6262 212 Combo



Model 333 Amp Head



Model 333 212 Combo



Model 333XL Amp Head



Model 333XL 212 Combo



Model 412H BK Half Stack

Now shredding a guitar department near you.



Model 333 one hundred twenty-watt,
three-channel all-valve Amp with reverb;
Model 412H-BK half-stack 4 x 12" Cabinet


THE SOUL OF VALVES

www.bugera-amps.com

Copyrighted material

MARK TREMONTI

SIGNATURE MODEL

©2007 PRS Guitars Photography by Chapman Baehler

PRS PAUL
REED
SMITH
GUITARS
www.prsguitars.com

ALTER BRIDGE



Check out Mark Tremonti
and his updated PRS
signature model on tour
and on the new Alter
Bridge album *Blackbird*.

Material

CONTENTS

VOL. 29/ NO. 8 * AUGUST 2008



PHOTO BY DALE MAY, GROOMING BY KERI BLAIR FOR MAC COSMETICS

64
DAN
DONEGAN

FEATURES

44 ILSAHN

His influential black metal band may have reached the end of its line, but with his new solo album, *angL*, former Emperor guitarist Ihsahn continues his reign as Norway's progressive metal monarch.

52 BILLY GIBBONS ON THE MAKING OF ZZ TOP'S *ELIMINATOR*

In the early Eighties, ZZ Top decided it was time for a musical detour. Billy Gibbons tells how they merged their low-down boogie with high-tech sounds, adopted a souped-up automotive mascot and rode their hot-rod new sound to fame and fortune with *Eliminator*, their smash 1983 album.

64 DAN DONEGAN

Whether he's writing, recording, riffing or performing with Disturbed for the U.S. troops in Afghanistan, Dan Donegan goes the distance and gives 100 percent. In this *GW* interview, he demonstrates why Disturbed titled their latest ironclad effort *Indestructible*.

72 RANDY RHOADS' LONG-LOST GEAR

Since his death in 1982, Randy Rhoads' guitars and amps have sat untouched and unseen. Now, *Guitar World* presents an exclusive look at his gear—from his first guitar to his last amp—and the tales they tell about his brief but blazing time on Earth.

PLUS 78 Guitarist Bernie Torme recalls how he was haunted by Randy's pedal board after he took over for the guitarist on the *Diary of a Madman* tour.

82 FRANK ZAPPA'S RARE GEAR

When it comes to faithfully recreating Frank Zappa's music and tones, his son Dweezil heads to the original source: dad's collection of priceless musical equipment.

PLUS 84 The secret weapons behind Dweezil's killer tones.

92 GARY ROSSINGTON ON THE MAKING OF LYNYRD SKYNYRD'S *STREET SURVIVORS*

On the 30th anniversary of the release of *Street Survivors*, Lynyrd Skynyrd's final studio album, Gary Rossington reflects on the legendary southern rock band's turmoil, tragedy and triumphs.

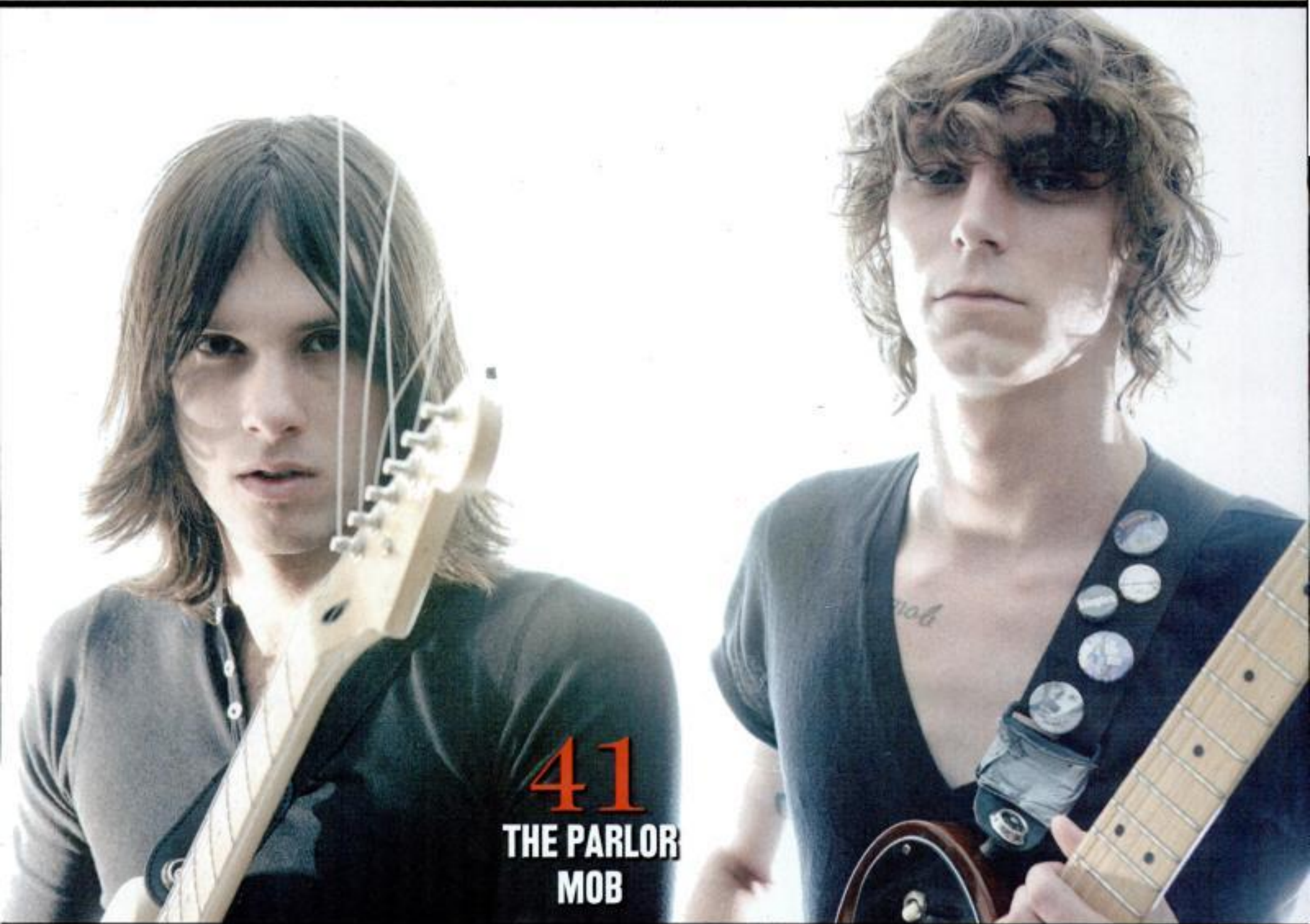
COVER PHOTOGRAPH: DALE MAY
GROOMING BY KERI BLAIR FOR MAC COSMETICS

GUITAR WORLD (ISSN 1045-6295) is published 13 times (monthly, except semi-monthly in July) a year by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Time Warner Retail. Basic subscription price for 12 issues + 12 CD Roms is \$34.95. Single copy price \$7.99 in U.S. and \$9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-1141. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future US, Inc. also publishes Maximum PC, PC Gamer, MacLife, Official Xbox Magazine, Revolver, Nintendo Power, Future Snowboarding, Snowboard Trade News, Pregnancy and PlayStation: The Official Magazine. Entire contents copyright 2008, Future US, Inc. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): C1, C2, C3, C4, C5, D1, D2. Standard Mail Enclosure: B5.

Copyrighted material

CONTENTS

VOL. 29/NO. 8 • AUGUST 2008



41 THE PARLOR MOB

DEPARTMENTS

28 SOUNDING BOARD

Letters to the Editor & Defenders of the Faith

31 TUNE-UPS

Dimebag tribute song, what's new on GW.com, Megadeth's set list, My Morning Jacket, The Parlor Mob, Dear Guitar Hero with Journey's Neal Schon and more!

Betcha Can't Play This
with Jimmy Brown

148 SOUNDCHECK

Marshall 1959RR Randy Rhoads Signature guitar amplifier, Washburn USA Custom Shop HM Series WM526 electric guitar, First Act Premium Metal electric gui-

tar, Seymour Duncan Twin Tube Mayhem pedal, Rivera Venus 6 212 guitar amplifier and VHT Sig:X head and Deliverance 4x12 cabinet

152 Playing the Market

The inside scoop on vintage gear

152 Buzz Bin

Super-Vee tremolo system

158 Audio File

Samson G Track USB microphone

162 Bass Desires

Fernandes Tremor Deluxe bass

164 The Hole Truth

Fishman AFX acoustic effect pedals

166 Tech Education

Adjusting your ax for super-low tunings

169 Guitar World's Guide to Acoustic Guitar Pickups

186 A VULGAR DISPLAY OF POWER

A complete overview of Paul Gilbert's live rig

COLUMNS

98 Symphony of Instruction
with Dave Mustaine

100 The Alchemical Guitarist
with Richard Lloyd

102 Time to Burn
with Michael Angelo Batio

104 Blues Deluxe with Joe Bonamassa

106 Practice What You Preach
with Eric Peterson

108 All That Jazz with Vic Juris

110 Soloing Strategies with Tom Kolb

112 Talkin' Blues with Keith Wyatt

114 Gypsy Jazz with John Jorgenson

TRANSCRIPTIONS

BASS LINES INCLUDED:

118 "Achilles Last Stand"

by LED ZEPPELIN

128 "Hole in the Sky"

by BLACK SABBATH

**132 "Interstate
Love Song"**

by STONE TEMPLE PILOTS

136 "Sorry"

by BUCKCHERRY

140 "Inside the Fire"

by DISTURBED

No Stock Photos ALLOWED!

sweetwater.com/GuitarGallery

So you want a Cherry Sunburst, and the description says "Cherry Sunburst." But how can you be sure the guitar you order will look like the photo you saw online? That's why you visit Guitar Gallery. We know that no two finishes are quite the same, so we take detailed pictures of nearly every guitar we have in stock. There's no guessing, no wondering, no hoping. Just choose the exact guitar that's right for you.

Sweetwater®

Music Instruments & Pro Audio



Sweetwater
Guitar Gallery



Each guitar is photographed individually, by serial number, so you can see every detail up-close.



Speak to your experienced and knowledgeable Sales Engineer who can answer all of your questions.



Every guitar passes a rigorous 55-point inspection, so it's perfect the first time you play it.

**FREE
SHIPPING***
NO MINIMUM
PURCHASE

*ON MOST ORDERS. CONTACT US FOR MORE INFO.



1-800-222-4700
sweetwater.com

Copyrighted material

PXD Series Guitars

HORNS UP



Mistress Jüliya

PXD™ Series guitars from Peavey are bred for extreme shredding and razor-sharp riffage, with supercharged EMG® 81 and 60 active pickups bolstered to blistering levels by the Afterburner boost circuit. Shrouded in a matte black finish and entombed by Coffin Cases®, these sinister speed demons are outfitted with Kahler® tremolos or the patented Peavey Dual Compression™ tailpiece and bridge. So throw up your horns and throw down with the four horsemen of PXD.

EMG
PICKUPS

Coffin Case

Kahler



www.peavey.com/products/pxd
Copyrighted material

INFLUENCE PEDALING...

FROM MR. SCARY TO MOJO SLIDE.



INTRODUCING THE G2G GEORGE LYNCH SIGNATURE PEDAL FROM ZOOM.

One of rock's most influential guitarists, George Lynch provides over three decades of tone creativity with his G2G signature pedal. The G2G provides 20 studio and 20 live patches created by George Lynch himself along with 40 additional user patches for your own creations. Featuring 32-bit processing and 96kHz sampling, the G2G gives you the power to create any tone you need... with a little help from Mr. Scary.



George Lynch patches include: Mr. Scary | Dream Warriors | 12 String | In My Jeans | Mojo Slide | Plus many more!

ZOOM
CATCH US IF YOU CAN

Check out George on the debut album "Let the Truth Be Known" from his new band "Souls of We" available summer 2008! Also check out George Lynch's "Lynch Mob" on tour all summer long!
©2008 Zoom | zoomfx.com | georgelynch.com | photo by Gabrielle Gershtman

Copyrighted material

Cobra Top

100 watts all-tube amp with 3 channels (clean, crunch, lead), separate controls for gain, bass, middle, treble, presence for each of the 3 channels, notch-switch, effect mix control, deep control to adjust the basses in the power-amp, master 1 / 2 (switchable). Parallel FX loop, integrated MIDI-interface. Output impedances: 4, 8, 16 ohms (selectable). Robust metal front grid, weight: 46 lb.

412 Cobra Cabinet

4 x 12" Celestion G12M Greenback 25 speaker, power rating: 100 watts / 8 ohms (mono) or 2 x 50 watts / 2 x 16 ohms (stereo). 17mm plywood housing, robust metal front grid. Available as straight or angled version. Weight: 80 lb (straight), 82 lb (angled).



Benjamin Ulkan



© by Chris Fayy

Chris Webb



Mike Pipenbaher

Morrigan Custom

Basswood body, bolt-in Maple neck with Tigerstripe Ebony fingerboard, scale length: 25.5", 12" radius, shark-fin inlays. Active Dave Mustaine Live Wire™ pickup set by Seymour Duncan with 9V pre-amp in class-A circuitry. Framus 3-way toggle switch, volume and tone control, black hardware, original Floyd Rose vibrato with locking nut, Warwick security locks, High Polish finish. Weight approx. 8.4 lb.

Handcrafted in Germany.

Framus USA: Framus USA • P.O. BOX 20069 • Santa Barbara, CA 93120 USA

Phone (+) 805-9635-5783 • Fax (+) 805-564-4149 • E-Mail: b.gill@warwick.de

Headquarters: Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany • E-Mail: info@framus.de

Branches: Dübendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China

Visit us on the World Wide Web: www.framus.de • www.framus-vintage.de • www.warwick-distribution.de

VINTAGE PARTS
SPARE PARTS
MERCHANDISE
SHOP
<http://shop.framus.de>

Framus

Copyrighted material



CHRIS POLAND

OHM:

PHOTO: MIKE SHERRY

CHRIS FOUND HIS.

With his new band OHM:, former Megadeth and Damn The Machine guitarist Chris Poland creates a big sound. Make that a huge sound. The Eminence Man O War is his choice for pushing all the air he can in your direction. Start pushing some of your own.

NOW FIND YOURS.



Man O War 12"


EMINENCE®

The Art and Science of Sound
www.eminence.com



You can hear Chris on his solo album
"Return to Metalopolis Live" available
at www.chrispoland.com and watch for
OHM:'s new CD "Circus of Sound" in 2008.

Copyrighted material



The Legacy Continues...

Dave Van

GET TOUR UPDATES AT
VAI.COM



12 MONTHS
ZERO INTEREST

CARVIN

Legacy All-Tube Amp

CARVIN.COM/VAI DIRECT SALES 800-854-2235 • FREE CATALOG • Made in U.S.A. • FREE FACTORY TOUR DVD



Copyrighted material

For Bass Players Who Want Devastating Power and Tone!

FORGE BASS SYSTEM

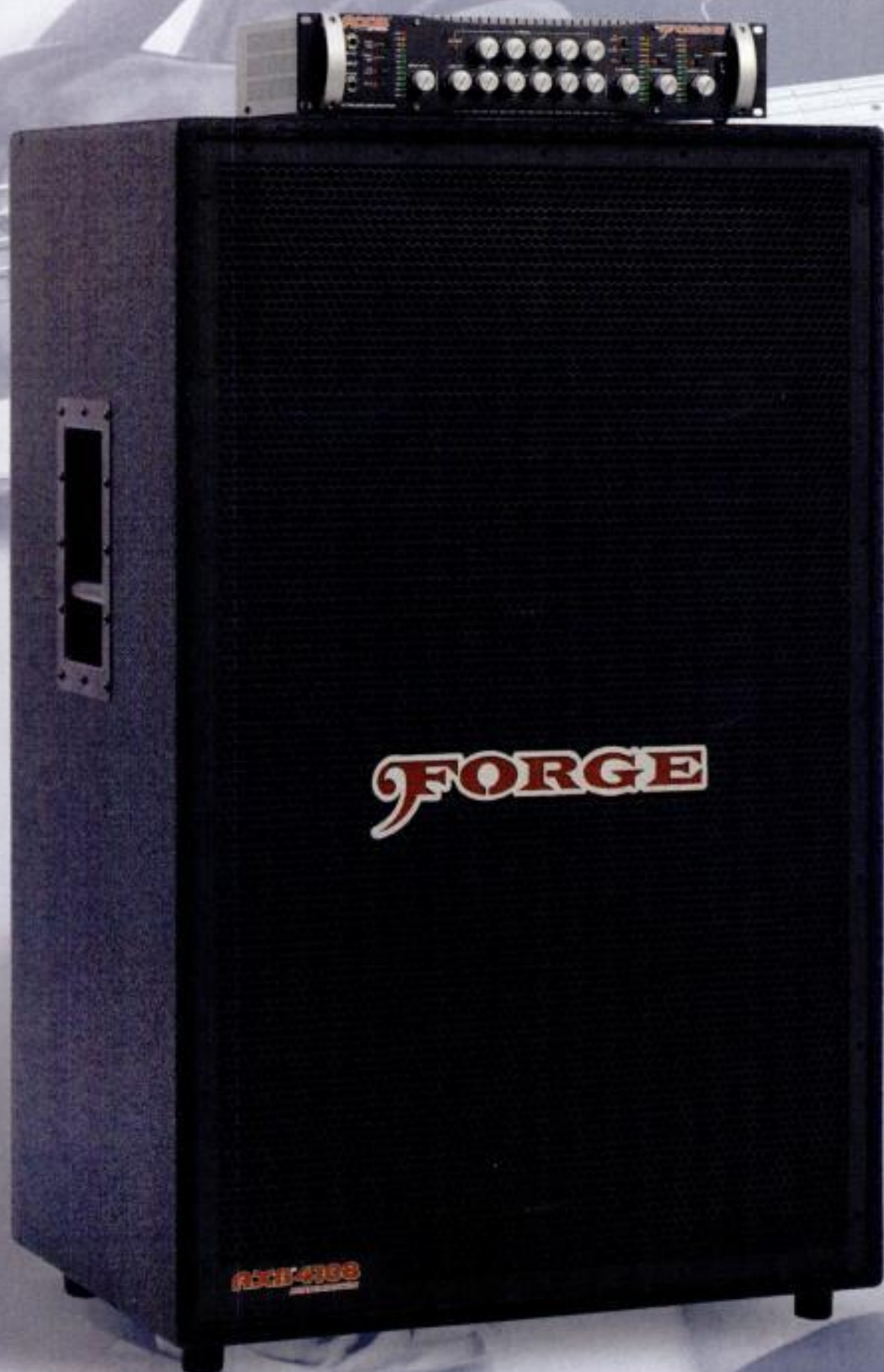
2100 WATTS

SERVO-LOOP ACTIVE TECHNOLOGY

TRI-AMPED ENCLOSURE

SEVEN-TUBE PREAMP HEAD

The FORGE™ AXB™ bass amp series is the first to incorporate the speakers and power amps in a Servo-Controlled, Active Parametric Synthesis Technology, Tri-Amplified system. This delivers extended bass frequency response (Active eXtended Bass), minimal distortion and superior transient response with clean articulated bass notes all the way into the subwoofer range. It also eliminates the muddy sound that passive bass amps suffer when a drop-tuned 4-string, or 5- or 6-string bass is used, while still delivering solid mids and punchy highs.



AXB Bass Tube Preamp Head Features:

- Five 12AX7 & two 12AU7 tubes
- Selectable CLEAN TUBE for crisp tones or CLASSIC TUBE for aggressive tube sound
- Active EQ with frequency sweep and +/-15dB boost/cut
- Low Cut with frequency sweep and In/Out switch
- Input & Output Level controls with LED ladders
- Tube Compressor with Level control, In/Out switch and LED ladder
- FX Loop with selectable In/Out and Pre/Post EQ
- Balanced Direct Out with Ground Lift, Mic/Line switch and selectable Pre/Post Compressor
- Balanced/Unbalanced line-level Outputs to Active Tri-Amped Powered Speaker enclosure
- Footswitch and Tuner Out jacks
- Output Mute switch for quiet tuning

AXB 4108 Active Tri-Amped Bass Speaker Enclosure Features:

- Built-in Tri-Amplification – 2100 total watts – Sub (1,000 watts), Bass (800 watts), High (300 watts)
- Neodymium speakers – One 18" sub, four 10" bass, and three 5" high-frequency
- Servo-Controlled, Active Parametric Synthesis Technology
- Lightweight high-efficiency power amps
- Sub & High amp Level controls balance the Tri-Amplification relative to the Bass amp for room acoustics
- 10" speakers switchable from crossed-over to full-range for single miking application
- 5" high-frequency speakers eliminate unreliable, ear-ripping bullet tweeters
- Heavy duty casters, handles, & black Polymaric™ coating
- Tilt & roll design for easy portability – rolls through standard doors
- Light-weight 125 lbs (40 lbs lighter than a typical 8x10 bass enclosure)

FORGE™

forgebass.com

STEVIE BENTON
DROWNING POOL

NICK SIXX
MÖTLEY CRÜE

JOHN HARDIMAN
THE MILES BETWEEN

BASSON

AVAILABLE AT
Sam Ash
Guitar Center
Musician's Friend

Made in the USA

(760) 929-0457
www.bassonsound.com

GUITAR WORLD

EDITORIAL

EDITOR IN CHIEF **Brad Tolinski**
MANAGING EDITOR **Jeff Kitts**
EXECUTIVE EDITOR **Christopher Scapelliti**
SENIOR EDITORS **Brad Angle, Richard Blenstock**
TECH EDITOR **Paul Riario**

ASSOCIATE EDITORS **Andy Aledort, Nick Bowcott, Alan di Perna, Meredith Ochs, Harold Steinblatt**

CONTRIBUTING WRITERS **Michael Angelo Batio, Tom Beaujour, Joe Bonamassa, Joe Boso, Matt Bruck, Terry Buddingh, Dan Epstein, Ed Friedland, Chris Gill, Randy Harward, Philippe Herndon, John Jorgenson, Vic Juris, Eric Kirkland, Tom Kolb, Richard Lloyd, Dave Mustaine, Ben Shapiro, Jon Wiederhorn, Keith Wyatt**

PRODUCER OF DIGITAL MEDIA **Peter Heatley**

ASSOCIATE VIDEO PRODUCER **Mark Muñoz**

ONLINE EDITOR **Jeff Kitts**

ONLINE CREATIVE DIRECTOR **Ben Shapiro**

GW TABS ONLINE INTERNS **Tony Grassi, Thomas Monaco**

MUSIC

SENIOR MUSIC EDITOR **Jimmy Brown**
MUSIC EDITOR **Matt Scharfglass**
MUSIC ENGRAVERS **Staccato Media Group, Inc., MusiComp, Inc.**
MUSIC CLEARANCE AND COPYRIGHTS **Richard Blenstock**

ART

ART DIRECTOR **Alexis Cook**
DEPUTY ART DIRECTOR **Eugene Wang**
PHOTO EDITOR **Jimmy Hubbard**
DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES
149 5th Ave., 9th Floor, New York, NY 10010
(212) 768-2944; FAX: (212) 944-9279

EMAIL soundingboard@guitarworld.com

WEB PAGE guitarworld.com

SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS (800) 456-6441

BUSINESS

PUBLISHER **Greg Di Benedetto**
greg@guitarworld.com
AD DIRECTOR **Robert Dye**
444-723-8431, robert@guitarworld.com
ADVERTISING SALES **Jason Perl**
444-723-8419, jperl@futureus.com
ADVERTISING SALES **Scott Sciacca**
444-723-8478, ssciacca@futureus.com
ADVERTISING SALES **Jeff Tyson**
444-723-8421, jtyson@futureus.com
AD COORDINATOR **Anna Blumenthal**
444-723-8484, anna@guitarworld.com

PRODUCTION

PRODUCTION DIRECTOR **Richie Lesovoy**
PRODUCTION COORDINATOR **Nicole Schilling**

CIRCULATION

NEWSSTAND DIRECTOR **Bill Shewey**
CIRCULATION DIRECTOR **Crystal Hudson**
FULFILLMENT MANAGER **Angi Martinez**
CUSTOMER SERVICE MANAGER **Mike Manrique**
INTERNET SUBSCRIPTION MARKETING MANAGER **Betsy Wong**

FUTURE US, INC.

4000 Shoreline Court, Suite 400, South San Francisco, CA 94080
www.futureus-inc.com

PRESIDENT **Jonathan Simpson-Bint**
VICE PRESIDENT/CFO **Tom Valentino**
PUBLISHING DIRECTOR/GAMES **Simon Whitcombe**
PUBLISHING DIRECTOR/MUSIC **Anthony Danzi**
PUBLISHING DIRECTOR/BUSINESS DEVELOPMENT **Dave Barrow**
EDITORIAL DIRECTOR **Jon Phillips**
EDITORIAL DIRECTOR/MUSIC **Brad Tolinski**
DIRECTOR OF HUMAN RESOURCES **Nancy Durlaster**
MARKETING DIRECTOR **Shawn Roberts**
MARKETING MANAGER **Christopher Campana**
PRODUCTION DIRECTOR **Richie Lesovoy**



Future Network USA is part of Future plc. Future produces carefully targeted special-interest magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 150 magazines in the US, UK, France and Italy. Over 100 international editions of our magazines are also published in 30 other countries across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN **Roger Parry**
CHIEF EXECUTIVE **Stevie Spring**
GROUP FINANCE DIRECTOR **John Bowman**
Tel +44 1225 442244
www.futureplc.com

REPRINTS For reprints, contact Reprint Management Services, 717.399.1900 ext. 100

SUBSCRIPTION QUERIES Please email gwcustserv@cdsfulfillment.com or call customer service toll-free at 800-456-6441

Seymour Duncan

Shape Shifter
Tap Tremolo

tap your creativity

Traditionalist or experimentalist? Either way, go to seymourduncan.com and check out the SFX-07 Shape Shifter tap tremolo.



ALTO MUSIC
MIDDLE TOWN, NY

ANDY'S MUSIC
MOBILE, AL

ART'S MUSIC
BIRMINGHAM, AL
DOYHAN, AL
MONTGOMERY, AL

BANANAS AT LARGE
SAN RAFAEL, CA

BELLEVUE AMERICAN MUSIC
BELLEVUE, WA

C.A. HOUSE CO.
SAINT CLAIRSVILLE, OH
PARKERSBURG, WV

CASCIO'S INTERSTATE MUSIC
NEW BERLIN, WI

CONTOIS MUSIC
ESSEX JUNCTION, VT

**DAVE PHILLIPS
MUSIC & SOUND**
PHILLIPSBURG, NJ

DIETZE MUSIC
OMAHA, NE

FLETCHER'S MUSIC
HORSEHEADS, NY

FREEHOLD MUSIC CENTER
FREEHOLD, NJ

GELB MUSIC
REDWOOD CITY, CA

GROTH MUSIC
BLOOMINGTON, MN

HAN'S MUSIC
LOS ANGELES, CA

HARRY'S GUITAR SHOP
RALEIGH, NC

HAUER MUSIC CO.
DAYTON, OH

JIM'S MUSIC CENTER
IRVINE, CA

KRAFT MUSIC
FRANKLIN, WI

MARGUERITE'S MUSIC
MOORHEAD, MN

MISSISSIPPI MUSIC
FLOWOOD, MS
HATTIESBURG, MS

MOM'S MUSIC
JEFFERSONVILLE, IN
LOUISVILLE, KY

MUSIC CENTER INC.
KENOSHA, WI

MUSIC LOFT
GREENSBORO, NC

OWENS MUSIC CENTER
SAN LUIS OBISPO, CA
SANTA MARIA, CA

POPPLER'S MUSIC
GRAND FORKS, ND

PORTLAND MUSIC CO.
PORTLAND, OR

**ROBERT M. SIDES
FAMILY MUSIC CENTER**
STATE COLLEGE, PA
WILLIAMSPORT, PA

SAMUEL MUSIC
BLOOMINGTON/NORMAL, IL
CHAMPAIGN, IL
EFFINGHAM, IL
SPRINGFIELD, IL

SCHMITT MUSIC
BROOKLYN CENTER, MN

SHOWCASE MUSIC
SAN JOSE, CA

SHOWTIME MUSIC
BRIDGEPORT, WV

SIMS MUSIC
COLUMBIA, SC

SOUTH SHORE MUSIC
WEYMOUTH, MA

TED BROWN MUSIC
TACOMA, WA

THE MINOR CHORD
LITTLETON, MA

THE MUSIC CONNECTION
FOREST LAKE, MN

THE MUSIC STORE
GARLAND, TX

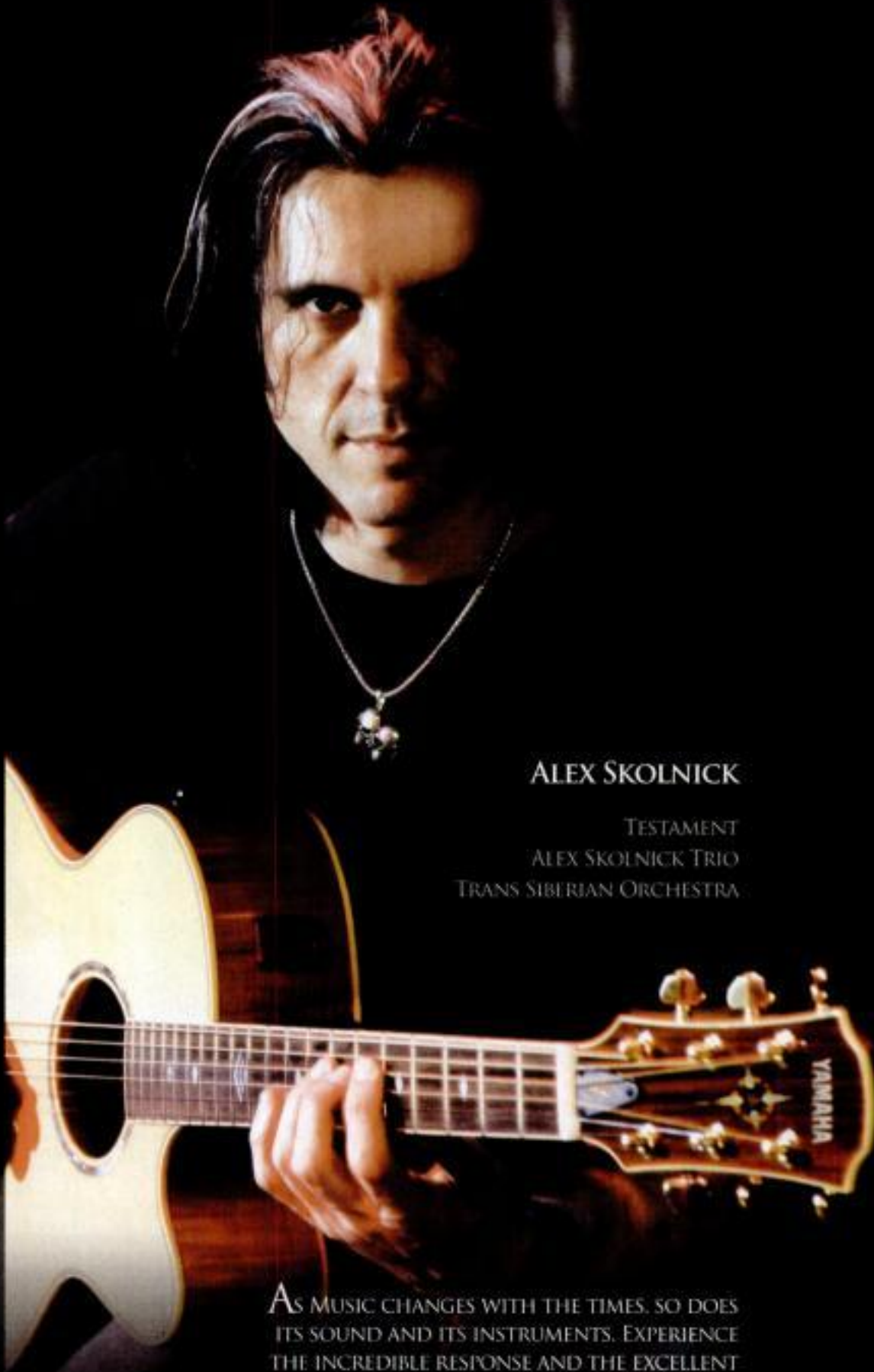
WASHINGTON MUSIC
WHEATON, MD

WEST MUSIC
CORAVILLE, IA

WORLD OF MUSIC
ERIE, PA

ZESWITZ MUSIC
READING, PA

ZONE MUSIC
COTATI, CA



ALEX SKOLNICK

TESTAMENT
ALEX SKOLNICK TRIO
TRANS SIBERIAN ORCHESTRA

AS MUSIC CHANGES WITH THE TIMES, SO DOES ITS SOUND AND ITS INSTRUMENTS. EXPERIENCE THE INCREDIBLE RESPONSE AND THE EXCELLENT PLAYABILITY OF THE APX AND CPX SERIES.

ON STAGE, IN THE STUDIO, OR AT HOME, LET THE APX AND CPX SERIES INSPIRE YOUR MUSICAL IMAGINATION JUST LIKE ALEX SKOLNICK.

VISIT YOUR LOCAL YAMAHA DEALER AND TEST DRIVE THE APX AND CPX SERIES TODAY.

EXPERIENCE YAMAHA

APX & CPX
GUITARS



"BRILLIANT &
CLEAR,
CHUNKY &
SEARING."

JIM ROOT
SLIPKNOT &
STONE SOUR

"GREAT SOUND,
LONG LIFE.
THE BEST STRINGS
I'VE EVER USED."

KERRY KING
SLAYER

"ENJOY THE
STRINGS -
KEEP WAILING &
STAY STRONG!"

ZAKK WYLDE
BLACK LABEL
SOCIETY / OZZY

"THE FUTURE
OF STRINGS-
THEY'RE
AWESOME."

LINDE
HIM

"THEY FEEL GREAT
& STAY IN TUNE -
DUNLOP STRINGS
RULE!"

DAVE KUSHNER
VELVET REVOLVER

**CHANGE
YOUR STRINGS.**

JIMDUNLOP.COM



Copyrighted material

WI566 | THE NEW BLACK
WWW.WASHBURN.COM/WI566

Washburn
GUITARS

WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT
WASHBURN GUITARS: WILLY FORT



GO TO YOUR LOCAL STORE & DEMAND TO PLAY A WASHBURN

Copyrighted material

The image displays three software boxes for Ableton Live. The left box is for 'Ableton Live 7', featuring a colorful abstract design with orange, green, and blue shapes. The middle box is for 'Ableton Suite', which has a black background with a white silhouette of a person playing a trumpet. The right box is for 'Ableton Live 7 LE', featuring a colorful abstract design similar to the first box. All three boxes have the 'ableton' logo in the top left corner and the 'live' logo in the top right corner. The text at the bottom of each box describes the software's capabilities and supported operating systems.

Ableton Live 7 LE gives you an intuitive interface and pro features for recording, songwriting, remixing and DJing.





Roland
www.RolandUS.com



Your **Rx** For Powerful Portable Sound!

The world's best-selling modeling amp just got a powerful new big brother: Introducing the new **MICRO CUBE RX**! The RX remains true to the MICRO CUBE legacy with its compact, lightweight design, but it features four custom speakers for amazingly clear stereo sound plus the high quality COSM[®] amp models and effects Roland CUBE amps are famous for. The RX boasts 33 built-in rhythms for practicing or jamming, an automatic chromatic tuner, acoustic simulator, and dual AUX ins for an MP3 player and other audio sources. With incredible sound and more features than any other battery-powered amp in the world, the 'CUBE RX is the remedy for the common guitar tone.

To see and hear the **MICRO CUBE RX** in action, visit www.RolandUS.com.

Copyrighted material

THE WOODSHED

AUGUST 2008

SUPER TROOPERS

WHAT MAKES A great American guitar hero? Basically the same stuff that makes a "Great American" anything: hard work, ingenuity, a maverick spirit and a little funk and grit. This month, we get out the cannons and salute some of the elite who have plugged in and rocked out in a way that makes us proud to be citizens of this here United States.

Don Donegan, this issue's cover artist, is a former construction worker who never forgot his blue-collar origins. As such, he is the epitome of a hardworking musician—getting out of bed every day, rolling up his sleeves and working his fingers to the bone in order to make his band a success. Recently, Donegan and his band, Disturbed, took time out from making their latest album, *Indestructible*, to give something back to U.S. soldiers. Putting their own safety at risk, they traveled to Afghanistan to play for the troops. Does that make Dan and his group special? Dan would



say he's just doing his duty.

When it comes to old-fashioned American ingenuity and maverick spirit, it would be hard to find better examples than super-shredder Randy Rhoads and avant-garde provocateur Frank Zappa. Follow us as we travel to the former haunts of these two late guitar icons and honor their rich legacy through the guitars, amps and pedals they used to create their unforgettable music. A special thanks goes out to the Rhoads family and to Frank's

son Dweezil for welcoming *Guitar World* into their homes and offering their time, hospitality and rich memories.

Finally, we add a bit of the grit and the funk that are so important to our nation's cultural heritage. When it comes to music, ZZ Top and Lynyrd Skynyrd have more than a little to pass around. Both of these fine, upstanding, 'merican bands have albums that in 2008 celebrate serious anniversaries, and we're here to provide the fireworks and the parade.

By the way, extra points go to those readers who recognized that we painstakingly recreated the jacket artwork from Iron Maiden's "The Trooper" single on this month's cover, with two important differences: Dan Donegan takes the place of Maiden's skeletal mascot, Eddie, and we replaced the British flag with our very own Star-Spangled Banner...just in time for the Fourth of July!

—BRAD TOLINSKI
Editor-in-Chief

JUSTIN BORUCKI (TOLINSKI); DALE MAY (DONEGAN)

DOUG MARKS
Rock Guitar LESSONS
DVD VIDEO

The BEST just got BETTER!!!

THE COMPLETE BASIC COURSE:
Tired of complex guitar lessons that make little sense and lead nowhere? Frustrated by a lack of progress? That's all about to change. This is more than just another rock guitar course. It's a step-by-step plan to guitar mastery. Simple enough for beginners, still challenging for skilled players. Lead, rhythm, scales, theory—it's all included. All playing exercises feature on-screen, animated, play along tab. Six DVDs - 24 weeks to guitar mastery.
Complete description: www.rockguitar.com
\$69.70

SPEED KILLS 3:
The latest in Michael Angelo Batio's Speed series. Includes 28 amazing shred riffs and motives. Shown at slow and totally mind blowing speed. Picture-in-picture with closeups of both hands. This program will take you to the next level and beyond.
Complete description: www.rockguitar.com
\$19.95

MAB JAM SESSION:
Includes ten original songs. Michael Angelo Batio plays a solo to give you ideas for each track, then it's your turn. Includes on-screen tab for backing tracks, 20 licks for phrasing ideas, and suggested scales.
Complete description: www.rockguitar.com
\$14.95

FEATURING DOUG MARKS
FEATURING MICHAEL ANGELO BATIO

ORDER ONLINE: WWW.ROCKGUITAR.COM • ORDER TOLL-FREE: 1.800.243.3388

RockGuitar.com is a Metal Method Production

"Dream lofty dreams,
and as you dream,
so you shall become.
Your vision is the
promise of what you
shall one day be;
your ideal is the
prophecy of what
you shall at last unveil."

James Allen

The NEW Prophecy Collection

- Hand-Stained Quilt Maple Tops
- 24 Jumbo Frets
- Satin Finish SpeedTaper™ Necks
- 14" Radius Ebony Fingerboards
- Epiphone Straplocks
- Gibson Dirty Fingers™ Pickups with Coil-Tapping
- EMG 81/85 Active Pickups
- LockTone™ Stopbars and Tune-o-matics
- Floyd Rose™ Double-Locking Tremolos
- Grover™ Machine Heads
- Knurled Metal Knobs with Pearloid Inserts
- Incomparable Quality backed by our Limited Lifetime Warranty



Epiphone

performance is our passion

a part of the Gibson family of brands

To find out more, call 1.800.444.2766 or visit www.epiphone.com/prophecy today.

Copyrighted material

SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

HERO WORSHIP

Kudos for your attitude and article on *Guitar Hero* [June 2008]. I was skeptical about this game when it came out, but if it makes one kid strap on a virtual guitar instead of a virtual gun, it rocks in my book.

—Rick

In 2005 you guys did an interview with Alexi Laiho from Children of Bodom. That interview helped me end my battle with depression and turn my life around, using my negative feelings toward the completion of something good. I became a teacher and completed my Masters. I also gained interest in music again and I became a huge Children of Bodom fan. Now I see Alexi again in the June issue, and I have no words to express how thankful I am for him sharing his feelings and giving readers like me advice.

—Sophie Garcia

I usually don't get inspired enough to write you guys, but I was thoroughly satisfied with the June issue. I loved the lesson with John Petrucci, as well as Andy Aledort's article on guitar heroics. And the interview with my own guitar hero, Alexi Laiho, was especially cool. The icing on the cake was the transcriptions of "Lake Bodom" and "Thunderhorse." Thanks for an overall kick-ass issue!

—Alan Forster

TROWER POWER

Having Paul Gilbert interview Robin Trower was a stroke of genius. A talent like Trower comes along once in a lifetime, and Paul has given so much to the guitar community with his incredible playing, humility and great sense of humor. What's next, George Lynch interviews Frank Marino?

—Fate Hopkins

AND THE WINNER IS...

I recently won the Leslie West Dean guitar contest you had on guitarworld.com, and I just wanted to thank you all for the prize. This guitar is one sweet piece of art in motion. It sounds incredible, and the range on this thing is crazy. It's truly beautiful. Thanks again.

—Bryan Berryhill



OUT OF FASHION

I am a longtime subscriber and love your mag, but I can't help being a little disgusted by your choice to publish fashion advice ["Dressed to Kill"] in your June 2008 issue. While I applaud your advice to not blow the wad at Hot Topic, rock and roll is art, and art is free expression. To imply that to express myself properly through the rock medium I must dress a certain way is ridiculous. What if Jimi Hendrix had conformed to the fashion trends of his era?

—Peter M. Grossman

While I enjoyed the John Petrucci lesson and interview with Alexi Laiho, I was disappointed in the "Dressed to Kill" article. Being a great guitarist has nothing to do with what you wear or look like. If anything, being a guitar hero is about being original and playing great music with some talent. I thought if anyone would understand that, it would be you guys.

—Jim

MESSAGE IN A BOTTLE

It seems as if more than 50 percent of players featured in *Vulgar Display of Power* list their "secret weapon" as booze. Way to let young players know how it is done, *Guitar World*! I look forward to the *Buyer's Guide* on rehab clinics.

—Kenny J. Stevens

We looked at the past 21 issues and counted exactly two guitarists who fit your description—less than 10 percent. What are you drinking, Kenny?

“**ROCK AND ROLL IS ART, AND ART IS FREE EXPRESSION.**”

TAKE COVER

I'm a thirtysomething weekend warrior lead singer/guitarist and lifelong enthusiast of your magazine, so naturally I had to take a shot at making my own *Guitar World* cover (since you challenged us PhotoShoppers a few issues back). I know that Slash and Velvet Revolver have millions of great singers to choose from to replace Scott Weiland, but a fella can dream, can't he?

—Brent Welk
Lancaster, PA



To see more *Guitar World* reader covers, go to guitarworld.com and see our special gallery. And if you think you can do better, submit your own cover to news@guitarworld.com! If you would like a proper *Guitar World* logo to work with, you can find it at guitarworld.com/logo.

RECENT READER TRANSCRIPTION REQUESTS

JIMI HENDRIX "Peace in Mississippi"
ALTER BRIDGE "Blackbird"
LED ZEPPELIN "Achilles Last Stand"
RADIOHEAD "Knives Out"
EXODUS "Toxic Waltz"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

TRANSCRIBED!
On page 118
of this issue

CORRECTION

The *Guitar Legends: Randy Rhoads* issue should have credited Ron Sobol for the photographs on pages 16, 21, 56, 58 and 59 and John Livzey for the photograph on page 34. Our sincere apologies to Sobol and Livzey and to Neil Zlozower, who was credited for some of those images.

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



OLIVIER GALAN

AGE 46
HOMETOWN Barcelona, Spain
GUITARS '86 Jackson Soloist, '62 Fender Stratocaster, Schecter C7 Hellraiser
SONGS I'VE BEEN PLAYING AC/DC's "Girls Got Rhythm," Rose Tattoo's "Rock N Roll Outlaw" and originals by my band, Big Time.
GEAR I MOST WANT A second-hand lefty PRS



TONY VEGA

AGE 27
HOMETOWN Portsmouth, OH
GUITARS Agile AL-3100, Agile AL-3000, Gibson Les Paul Junior
SONGS I'VE BEEN PLAYING "Mississippi Queen" by Mountain, "The Wicker Man" by Iron Maiden
GEAR I MOST WANT Gibson Marauder, or just an LP with a Flying V headstock



CARL ROWE

AGE 11
HOMETOWN Tecumseh, OK
GUITAR Silvertone SS10
SONGS I'VE BEEN PLAYING "Afterlife" by Avenged Sevenfold and "Master of Puppets" by Metallica
GEAR I MOST WANT Carvin DC727C seven-string

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!

Rich,
full-bodied,
fresh,
crisp,
soothing,
energetic



tone.

True tone. | True sound. | True history.
martinstrings.com



Be true.

Copyrighted material

A photograph of Steve Lukather playing an Adamas guitar on stage. He is wearing a dark t-shirt and has a cross necklace. The background is dark with stage lights visible.

Adamas

"Thank you...goodnight."

Only his night has just begun. Steve Lukather walks through the crowd gathered backstage to find an empty room where he can sit and continue to play his very own #001/100 2008 Collectors' from the Adamas Custom Shop. Steve will never stop perfecting his craft and we will never stop perfecting ours.

Visit www.adamasguitars.com to customize your new Adamas guitar.



Steve Lukather's *Ever Changing Times*
Available April 2008 from Ride Records
www.SteveLukather.net

Ovation Guitars PO Box 507 Bloomfield, CT 06002

Copyrighted material

TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 SETLIST 36 INTRODUCING 38 DEAR GUITAR HERO 42 & MUCH MORE!!!

MARCH OF DIME

DAVID ELLEFSON, RIPPER OWENS AND OTHERS HONOR DIMEBAG DARRELL IN SONG AND RAISE MONEY FOR KIDS.

IT'S BEEN MONTHS since we first heard news that a memorial CD was being recorded in honor of the late Dimebag Darrell. Now, at long last, the first track has surfaced.

Titled "Leave It Alone," the song was written by Dime's longtime pal Tristan "1690" Grigsby, guitarist with Diatribe, and features performances by former Megadeth bassist David Ellefson, Shadows Fall drummer Jason Bittner and current Yngwie Malmsteen vocalist Tim "Ripper" Owens. The track also puts the spotlight on guest soloists that include *Guitar World's* own Nick Bowcott, who worked closely with Dime on his celebrated "Riffer Madness" column and countless other *Guitar World* pieces.

"The guys did an amazing job on the track," Bowcott says. "Ripper's incredible vocal performance just takes it to a whole new level." For his solo, Bowcott endeavored to make a contribution that Dime would be proud of. "In tribute to him, I tried to tip my hat not only to his inimitable style but also to those of his major influences: Ace

Frehley, Eddie Van Halen and Randy Rhoads."

"Leave It Alone" can be downloaded at myspace.com/dimetrack as well as at iTunes. All proceeds will benefit Little Kids Rock, a charity that puts guitars in the hands of deserving kids and teaches them to play.

Explains Grigsby, "We want to make

sure the next great guitarist doesn't miss an opportunity because he or she wasn't introduced to music. Darrell was into doing something positive that could help kids in any way at all. Plus it's great for the health of your own soul. So we're paying it forward, just like Dime did." □

“Darrell was into doing something positive that could help kids in any way at all.”

—Tristan Grigsby



RIGHT NOW ON

GUITARWORLD.COM!

IN FLAMES
Video Interview!
Go to guitarworld.com



» ROAD RASH!

For the past few years, nearly every artist to come through the *Guitar World* office doors has been asked to tell us—as the cameras roll—a great road story. Now, in a special feature on *GuitarWorld.com*, you can watch the videotaped responses from such guitarists as Dave Mustaine, Alex Skolnick, Down's Pepper Keenan, Killswitch Engage's Adam Dutkiewicz, Joe Satriani, Tom DeLonge, Nuno Bettencourt, Leslie West, Paul Gilbert and many others! What metal guitar icon was in a taxi that ran over and killed a homeless person? What A-list shredder

got a power drill stuck in his hair? What alt-rock hero learned a valuable life lesson from the Clash's Joe Strummer? Check out our Road Rash feature and find out!

» GUITAR WORLD TABS SITE RELAUNCH!

Guitar World's official guitar tabs site, tabs.guitarworld.com, has been officially relaunched, with a fresh paint job, new tabs and increased functionality. Among the new content you'll find user-generated tabs of songs by Led Zeppelin, Van Halen, Pantera, Radiohead and more, as well as official *Guitar World* Premium tabs of songs by Children of Bodom!

» THE NEW GUITAR WORLD STORE!

Guitar World now has an official online store located

at guitarworld.com/store, where you can purchase past and current installments in our instructional DVD series, including *Beginning Rock Guitar!*, *Blues & Blues Rock* and *How to Play the Jimi Hendrix Experience's Axis: Bold As Love*. Watch for new products to be added regularly.

» EXCLUSIVE LIVE TESTAMENT VIDEO!

Guitar World's extreme metal site, *MetalKult.com*, was on hand to film a Testament concert in New York City recently. The crew captured the legendary thrash band as it tore through the classic cuts "Over the Wall," "Into the



Pit," "Apocalyptic City" and "Practice What You Preach." And be sure to check out MetalKult's other video offerings, including an interview with Alexi Laiho from Children of Bodom, a classic riff lesson with Exodus' Gary Holt and an interview with Opeth.

» NEW GUITARWORLD.COM BLOGS!

GuitarWorld.com has added a Blogs section to the site. In The Fine Print, we give you all the dirt on what goes on in and around the *Guitar World* offices. See which superstar shredders come by for lessons

and interviews, read about concerts we attend, view the contents of our daily mail deliveries—and see photos of the *Guitar World* Office Guitar, signed by Slash, Dave Mustaine, Steve Howe and many more! In our Axology blog, you can read all about new products from the guitar community, including Dean's Trivium Signature Model guitars, Blackheart's new BH100H Hothead 100-watt amp, new Boss pedals and much more. Plus, check out the special guest Artist Blogs by Protest the Hero and Idiot Pilot!

CURRENT ONLINE FEATURES

- FIVE FINGER DEATH PUNCH B.C. Rich Outlaw Guitar Giveaway
- ADK A6 Microphone Giveaway
- ALEX SKOLNICK Video Interview
- ENHANCED FORUMS with New Features
- Regularly Updated GIRLS OF GUITAR WORLD GALLERY
- YNGWIE MALMSTEEN Home Studio Tour
- BLACK TIDE Video Interview

BETCHA CAN'T PLAY THIS! JIMMY BROWN



"HERE'S ANOTHER rollercoaster-like 'jazz-metal' line played over the same harmonically spiced-up diatonic chord progression in C as last month's lick, with a similarly bright distorted tone, some legato phrasing, a light pick-hand touch and attentive palm muting of idle strings. My goal again was to craft an interestingly contoured, harmonically self-describing 'stand-alone' melody that strongly outlines the chord progression and 'paints' the harmony with rich color tones.

"Using arpeggios as the framework, I target non-root chord tones on the downbeat of each bar to create good, harmonious counterpoint with the root note of each successive chord, which is implied by the line's shape and context and which may also be played by a bassist. I then use scalar and chromatic passing tones to fill out and sculpt the line.

"Notice on beat three of bar 1 how, over Dm7, I melodically employ a stock voice leading move often applied to a minor chord in jazz and traditional pop harmony, which is to voice the chord in root position and chromatically descend from the root to the major seventh, minor seventh and sixth (in this case D, C#, C, B).

Well-known examples of this same 'minor drop' move are the opening bars of Led Zeppelin's 'Stairway to Heaven' and 'Michelle' by the Beatles.

"Over G7 in bars 2 and 6 I add a momentary splash of tension to the harmony by touching upon both the sharp and flat ninths, A#, and Ab, respectively, using the G altered-

dominant scale (G A# Bb B D# Eb F), which is the seventh mode of Ab melodic minor (Ab Bb Cb Db Eb F G). I take a similar approach over A7 in bar 4, using the A altered-dominant scale (A Bb C# Eb F G), which is the same as Bb melodic minor (Bb C Db Eb F G A), to melodically paint a poignant descending A7#9#5 arpeggio." □

(key of C)

Fast

Chords: Dm7, G7#9, Em7b5, A7#9#5, Dm7, G7b9, Gmaj7, Csus2#11

Tab: 4 5 6 5 7 6 7 5 7 9 7 10 8 11 12 11 9 12 10 12 9 12 12 11 10 12 11 10 11

Tab: 8 11 10 11 10 8 7 10 8 7 10 9 7 9 10 8 9 11 8 10 8 9 8 11 10 8 10 12 11

Fingering: 1 1 2 1 3 2 3 1 3 3 1 4 1 3 4 3 1 4 2 4 1 3 3 2 1 3 2 1 2 1 3 2 3 2 1 1 4 2 1 4 3 1 3 4 1 2 4 1 3 1 2 1 4 3 1 2 4 3

HEAR THE

Cleartone[®]
Difference.



[emp TREATED]



[not TREATED]

PLAY LONGER, SOUND BETTER.

10-104
DROP C#

Cleartone[®]
guitar strings
(FOR LOW TUNINGS)

MICRO-TREATED ELECTRIC GUITAR STRINGS

-WITH-
emp
(Enhanced Molecular Protection)

12 16 20 38 52 60
PLAY LONGER SOUND BETTER

INTRODUCING THE ULTIMATE GUITAR STRINGS FOR PLAYERS THAT
TUNE LOW. Cleartone emp TREATMENT IS DESIGNED TO PROTECT
YOUR TONE FROM CORROSION AND REDUCED STRING LIFE WITHOUT
USING THICK TONE-KILLING LAYERS OF MATERIAL.

Cleartone[®]
guitar strings

WWW.CLEARTONESTRINGS.COM

10-104
DROP D

Cleartone[®]
guitar strings
(FOR LOW TUNINGS)

MICRO-TREATED ELECTRIC GUITAR STRINGS

-WITH-
emp
(Enhanced Molecular Protection)

11 15 20 36 48 56
PLAY LONGER SOUND BETTER

Copyrighted material

ON NEWSSTANDS NOW!

CHECK OUT THESE GREAT NEW PUBLICATIONS AND DVDS



» GUITAR LEGENDS: IRON MAIDEN

Guitar World pays tribute to the legends of metal with this special edition of *Guitar Legends* magazine. In it you'll find classic interviews with Maiden band members both past and present, a new interview with guitarists Adrian Smith and Dave Murray, a revealing profile of Eddie creator and Iron Maiden artist Derek Riggs, never-before-seen classic photos from Ross Halfin and transcriptions to five Maiden classics, with bass lines: "Run to the Hills," "Phantom of the Opera," "The Trooper," "The Prisoner" and "Wasted Years."

» ACOUSTIC ROCK SPECIAL

Readers of the former publication *Guitar World Acoustic* will want to check out our *Acoustic*



others. Plus, you'll get a complete guide to amplifying your acoustic guitar, interviews with Paul McCartney, Tom Petty and John Mayer, and transcriptions (with easy-to-play chord charts) of Nickelback's "Photograph," the Beatles' "Across the Universe," Daughtry's "Home," Tom Petty "Free Fallin'" and the Black Crowes' "She Talks to Angels."

» ACOUSTIC ROCK GUITAR DVD

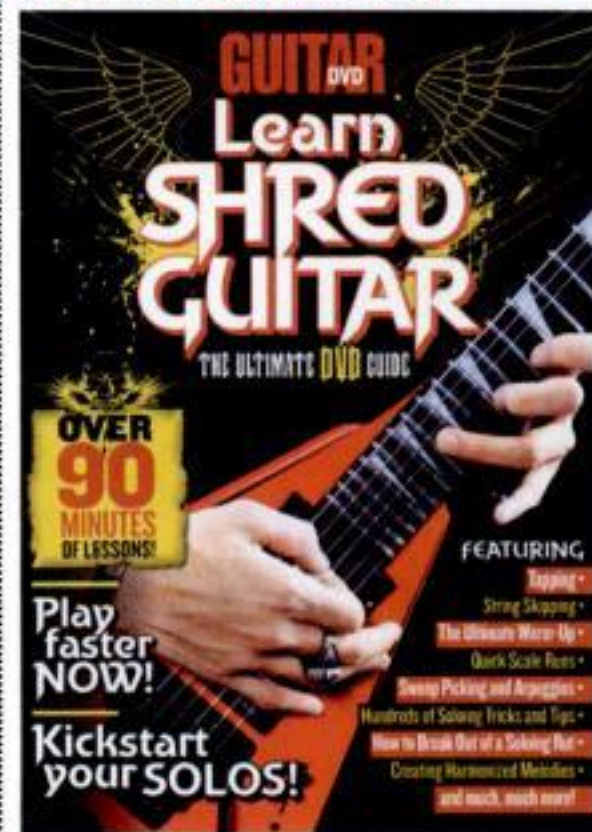


Guitar World's instructional DVD series continues with *How to Play Acoustic Rock Guitar*, featuring more than two hours of lessons and a full-size booklet of sheet music. With Andy Aledort as your host, *How to Play Acoustic Rock Guitar* teaches you basic strum-

ming patterns, how to use a capo, finger-picking techniques, alternate tunings, arpeggiated patterns, acoustic soloing and much more. Plus, learn the acoustic rock secrets of Led Zeppelin, Neil Young, Dave Matthews, the Beatles, John Mayer and Nirvana!

» LEARN SHRED GUITAR DVD

Kick your shred playing up a few notches with this special DVD! Over the course of 90 minutes of lessons, guitar virtuoso (and *Guitar World* columnist) Michael Angelo Batio teaches you about tapping, string skipping, warm-up exercises, quick scale runs, sweep picking, creating harmonized melodies and more. Included in the package is a full-size book of tablature to help you work through and practice the examples on the disc.



INQUIRER [By RANDY HARWARD]

MORGAN STEINMEYER HÅKANSSON of MARDUK

What inspired you to first pick up a guitar?

I don't know. I guess it was whatever makes you want to play guitar when you're really young. I had some friends whose older brothers played guitar, so that probably influenced me.

What was your first guitar?

It was made by a guitar company called Duke. I played it through a DNS amplifier that I bought myself. The guitar was really nothing at all, but I plugged it into an overdrive pedal and drove my mom insane.

What was the first song you learned?

"Smoke on the Water." Nobody really taught me anything. In the beginning, I played by myself and started writing music because I didn't know any songs. But then I learned some riffs by Deep Purple and Rainbow, and that helped me learn.

Do you recall your first gig?

Not really, but it was probably at a youth center. Me and my

friends were in a lot of bands, and we'd play out on Fridays. So it could have been anywhere.

Ever had a nightmare gig?

Yeah, basically any time we play a festival. You go in and get immediately pushed onto a big stage, and you aren't even given time to get lunch or do anything. Nothing is working the way it's supposed to because you didn't get a soundcheck, but that's how it goes. You just cope with it.

What is your favorite piece of gear?

My favorite piece of gear is my ESP guitar and my Marshall JCM800 that I've been using since 1992. I also use a Metal Zone distortion pedal and a Gibson Flying V that I bought, like, two months ago.

Do you have any advice for young players?

Focus on what you're doing when you play. Stay strong and stay determined. □



MIELNICZEK/DALLE/RETNA



CRITICS CHOICE



“Anyway you look at it, the Express 5:25 comes up as a winner. This amp offers a bodacious amount of features for such a small package, and its power and dynamic responsiveness make it ideal for those who need a flexible amp that can really deliver in smaller venues.”

GUITAR BUYER

“the folks at Mesa have... pinched some of the most desirable features from their more expensive amps – like switchable channel voicings, a low-power single-ended mode – and come up with two HIGHLY DESIRABLE AMPLIFIERS.”



Rear: Express 5:50 1x12 Combo Front: Express 5:25 1x12 Combo



“To say Mesa's new Express combos are very good is rather like saying a Ferrari Enzo is a bit of a quick car. We're seriously impressed at just how well the whole design works from a playing perspective...”



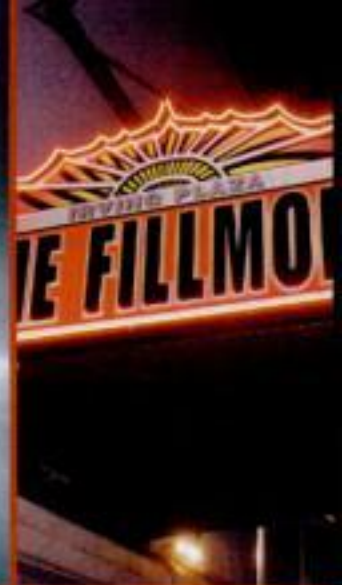
“The best critics are players like you! Check out the amp that Guitar Player Magazine readers voted as Combo of the Year, the Express 5:25 1x10 combo. Now also available as a compact 1x12.”

DAVE MUSTAINE

OF MEGADETH

THE FILLMORE NY AT IRVING PLAZA • SEPTEMBER 26, 2007 • NEW YORK, NY

[Interview and photos by NICK BOWCOTT]



9-26-07 (90 MIN)

- SLEEPWALKER
- TAKE NO PRISONERS
- WAKE UP DEAD
- SKIN O' MY TEETH
- GEARS OF WAR
- SHE WOLF
- DARKEST HOUR
- HANGAR 18
- WASHINGTON IS NEXT
- KICK THE CHAIR
- A TOUT LE MONDE
- TORNADO
- RECKONING DAY
- PEACE SELLS
- NEVER WALK ALONE
- SYMPHONY OF DESTRUCTION
- HOLY WARS

New York City, NY

1. "SLEEPWALKER" "It starts with a [recorded] intro, which makes a good way for us to come onstage. Plus, the arrangement makes it easy for our soundman to fine-tune the mix. I start off by myself, followed by each of the other guys, so the soundman can adjust each track as they come in. It has backing vocals, too, so by the end of the song, he can have the entire stage cued. It's a good opener that I look forward to playing every night."

2. "TAKE NO PRISONERS" "This is a great song to pick up the tempo a little bit, plus it's not one of our songs the audience expects us to play. But it's very syncopated and has a lot of polyrhythms, which makes it exciting to perform, especially for me, since I have to sing it."

3. "SKIN O' MY TEETH" "This is a pretty straightforward rock and roll/metal song from *Countdown to Extinction*. By the time we're done with it, we've played four songs from different Megadeth eras, and that pretty much ties everything together."

4. "GEARS OF WAR" "This was written for a video game, and it's got a really simple, heavy riff underneath it. The audience really enjoys this song because of its tempo."

5. "SHE WOLF" "I wrote this one about an old friend's wife. This is another long song that's predominantly riff-orientated, except for the choruses. Plus it's got a really good guitar duel at the end."

6. "IN MY DARKEST HOUR" "A lot of people have found solace in this song somehow. I never expected it to be such a healing song. I wrote it the day that [Metallica bassist] Cliff Burton died, and it's become a fan favorite over the years."

7. "HANGAR 18" "That's a song I'd written back in the Seventies before I was even in Metallica. It used to be called 'N2RHQ' after the numbers on the side of a plane. I was just a kid when I wrote it."

8. "WASHINGTON IS NEXT!" "This is about two different topics—it's about a story from the Bible, and it's also a story about world history. It has a great guitar part in the middle when the leads switch back and forth."

9. "KICK THE CHAIR" "I wrote this riff in Korea. Everything was going pretty wrong with the band at the time, and I was really angry. The fast stuff under the singing is one of my favorite rhythm parts."

10. "A TOUT LE MONDE" "This one is from *Youthanasia*. I always crack up when I sing it, because I remember the French guy we imported to help me with my pronunciation. After I sang it I asked him, 'Was that good?' and he said, 'That was really grand!'"

11. "TORNADO OF SOULS" "I wrote this after I broke up with my fiancée. We were just so toxic together that I knew we couldn't hang. When this song starts up most of the fans lose their minds because it's one of those really

extraordinary guitar solo songs that Marty [Friedman] did."

12. "RECKONING DAY" "This one was written after I'd watched the movie *Tombstone*. I really liked Val Kilmer's performance as Doc Holliday, particularly one of his lines when he's caught in a cross fire. Someone says, 'Wyatt Earp's here's to get his revenge,' and Kilmer replies, 'It's not revenge he's after—it's a reckoning.'"

13. "PEACE SELLS" "It's one of our anthems that's been there since the beginning. It was one of our first radio 'hits,' so to speak. MTV picked it up as the theme song for *MTV News* and used it for years, but they cut it right before they'd have to pay me anything for it. I got a lot of popularity from it but not a penny from them."

14. "SYMPHONY OF DESTRUCTION" "This was the first real big Megadeth hit. I remember writing the lyrics to it on the back of a receipt while riding down a side street by my house in L.A., right after I first got married. I still have that receipt."

15. "HOLY WARS" "This is our set closer and has some classic guitar riffs in it that I really enjoy playing. I wrote it about the [Catholic-Protestant] conflict in Northern Ireland the day after we performed there. We had to be taken out of town in a bulletproof bus."

16. SPARE MICROPHONE "We have a backup lead vocal mic that's been sound checked and is ready to go, should there be a problem with the main mic."

A Haunting Epic Masterpiece

*The fruit of our labour has
perished in the squator of
our contemporary Society*

Opeth

watershed

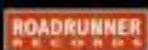
*Featuring "Porcelain Heart"
or "The Lotus Eater"*

Collector's Edition 2-Disc Set Includes, 3 Bonus Tracks,
5.1 Audio Mix, Extensive Video Content,
Expanded Artwork and More.

Limited Edition 180-Gram Vinyl Includes Bonus Track,
Expanded Artwork, Poster and More.

in stores 06.03.08

Co Produced by Mikael Åkerfeldt and Jens Bogren



opeth.com roadrunnerrecords.com

©2008 Roadrunner Records, Inc.

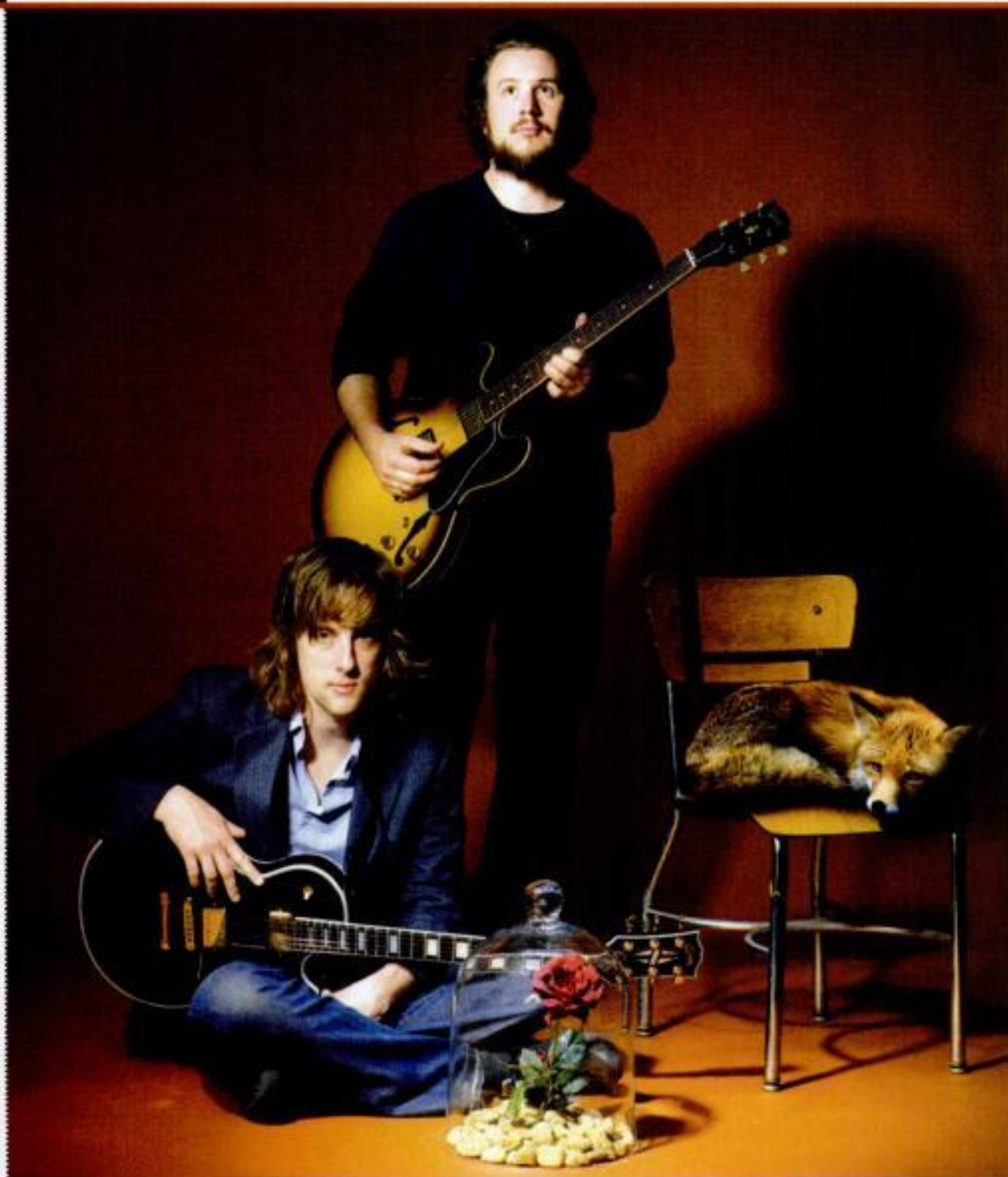


OPENDISC Insert This CD Into Your Computer
To Access Exclusive Offers, New Music, Videos and More

Copyrighted material

MY MORNING JACKET

LOUISVILLE SLUGGERS [By RICHARD BIENSTOCK Photo by JOHN LANGFORD]



“IT’S OKAY TO ROCK,” says My Morning Jacket’s Jim James. The singer and guitarist knows of what he speaks. Over the course of 10 years and four studio albums, his band has progressed from a beloved, underground indie act to a widely lauded, arena-sized riff-wielding juggernaut. Consider the song “Remnants,” from My Morning Jacket’s new and fifth release, *Evil Urges* (ATO), on which James unleashes a huge, distortion-soaked guitar line on top of his band mates’ staccato rhythm stabs. Or “Aluminum Park,” where co-guitarist Carl Broemel rips a squealing, strangled lead that would make Neil Young proud. “It’s like we’re the indie guy’s guilty pleasure,” Broemel says, with a laugh.

Formed in 1998 in Louisville, Kentucky, My Morning Jacket broke through with their third record, 2003’s *It Still Moves*, on which they colored their rootsy, southern-gothic sound with noodly instrumental excursions, spacey keyboards, eerie atmospherics and James’ howling, reverb-drenched vocals. They also turned up the amps, letting loose with fuzzed-out guitar riffs and screaming solos, a stylistic shift that they developed further on 2005’s *Z* and continue to mine on the new album.

But *Evil Urges* finds the five-piece exploring new musical territory, as well. “I think this record is tighter and more propulsive than past ones,” James says. “We were going for something with almost an R&B vibe. We built

everything up from the drums and the beats, rather than starting with the guitars and riffs.”

There are, of course, still plenty of guitars and riffs on the album. Though as players they come from different backgrounds—James grew up on Jimmy Page and Dinosaur Jr.’s J Mascis, whereas Broemel studied classical guitar at Indiana University—the two hardly have defined roles in the band. “Sometimes Jim will write a solo but I’ll wind up playing it on the album. Or he’ll record it but I’ll do it onstage,” Broemel says. “I don’t think there’s too much ownership over specific aspects of our sound. Except that I’m always in the left speaker!”

When it comes to guitars, however, each musician has his particulars. James sticks to Gibson Flying Vs and ES-335s, while Broemel is an avowed Les Paul man. “I have a hierarchy with them,” he explains. “I start with the black Les Paul, and if that doesn’t sound right I go to the Gold Top. If

that doesn’t work I go to the sunburst.” He pauses. “And if *that* doesn’t work I just start freaking out.” □

AXOLOGY

• **GUITARS** (JAMES) Gibson Flying V, ES-335, J-185 and Southern Jumbo acoustics; (BROEMEL) Gibson Les Paul, Fender Telecaster

• **AMPS** (BOTH) Mesa/Boogie Trem-O-Verb; Fender Pro Junior; assorted Carr, Vox, Premier and Top Hat amps

• **EFFECTS** (BOTH) Ibanez Tube Screamer, Durham Sex Drive, Boss BD-2 Blues Driver, Boss RV-5 Digital Reverb, SIB Mr. Echo

INTRODUCING



SKELETONWITCH

ALBUM *Beyond the Permafrost* (Prosthetic)

THE SOUND NWOBHM-influence death metal

HISTORY Formed under the wide-open skies of Athens, Ohio, Skeletonwitch have been delivering metal to the underground masses since 2003. Led by the growls of singer Chance Garnette and dual-guitar attack of brother Nate Garnette and Scott Hendrick, they launch their diverse, thrashing assault on a larger audience with *Beyond the Permafrost*, the quintet’s Prosthetic Records debut.

TALKBOX “Our goal is always to write music that we love,” Hendrick explains. “We’re not consciously setting out to incorporate different metal styles into our music; we’re just huge fans of death, black and thrash, and that comes across naturally.”



INFERNOPHONIC

ALBUM *Spark It Up*

THE SOUND Hard rock with stoner-riff roots

HISTORY Infernophonic came together when former Non-Fiction bassist Kevin Bolembach recruited axman Pat Piegari, drummer Ross Kantor and red-hot singer Elaine Tuttle. On its debut, *Spark It Up*, this Clifton, New Jersey, four-piece explores rich melodic and lyrical topics on such tracks as “Eye of the Jedi,” “Invisible Slaves” and “Middle of the Road.”

TALKBOX Says Bolembach, “Infernophonic melts and melds a diverse audio arsenal to create a sonic experience that is indefinable, undeniable and unforgettable.”

the new standard



100% true bypass ■ +/- 1 cent accurate ■ four display modes ■ DC 9V power output
eight octave detection ■ large, smooth LED's ■ compact size ■ aluminum die cast body

pitchblack
CHROMATIC TUNER



© 2008 Korg USA, 316 South Service Rd Melville, NY 11747 (631)390-8737

KORG®
www.korg.com/pitchblack

Copyrighted material

SUICIDE SILENCE

A CLEAN KILL [By JON WIEDERHORN]



(left) Garza and Heylmun

AS ONE OF THE most extreme acts on the 2008 Rockstar Energy Mayhem Festival, deathcore act Suicide Silence know they'll be facing some major adversity when they step onstage. In fact, they're looking forward to it.

"I actually prefer playing for a crowd that doesn't know us, or even hates us," says guitarist Chris Garza, who formed the band in Riverside, California, in 2000. "It makes me play harder, because I'm just like, Fuck it, I'm gonna have some fun and knock some kids on their asses."

This balls-out approach worked wonders on skeptical Nile and Behemoth fans during past runs and has been a major factor in Suicide Silence's success. Onstage, their passion and determination shine through the torrential compositions, and nonstop tours have helped drive the group's 2007 album, *The Cleansing*, to nearly 40,000 in sales (the most of any debut in the history of their label, Century Media). Scathing and unrelenting, the disc is fueled by roaring, visceral seven-string guitar riffs, squalling harmonics and chugging breakdowns. But unlike a lot of extreme metal, the compositions are simple and easy to follow.

"When I was working on these songs, I wasn't trying to write myself into a corner where, when I got onstage, I couldn't play what I did in the studio," says second guitarist Mark Heylmun, who has been with SS since 2005. "I was just trying to write stuff I could have fun playing live."

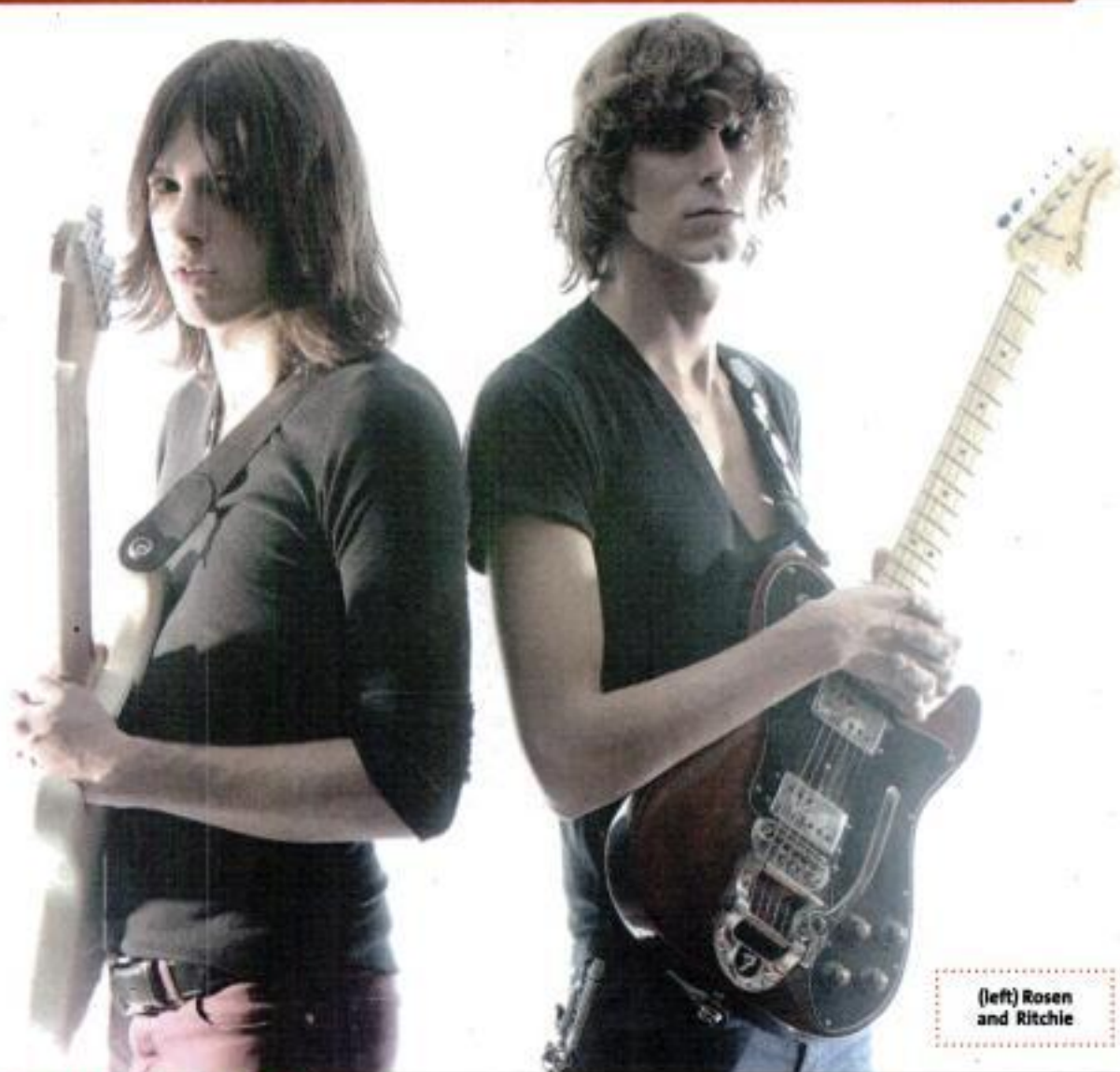
Of course, just because *The Cleansing* is relatively easy to listen to doesn't mean it was a breeze to create. "We were in my den for eight hours a day, on and off for two months, working on this stuff," Garza says. "It was million-degree weather, and we were sweating our asses off the whole time, but we were so fucking stoked when it was done." □

AXOLOGY

- **GUITAR** (BOTH) ESP SC607 seven-string
- **AMPS** (GARZA) Mesa/Boogie Triple Rectifier; (HEYLMUN) Carvin V3
- **EFFECTS** EFFECTS (GARZA) Maxon Tube Screamer; (HEYLMUN) BBE Sonic Maximizer
- **STRINGS** (BOTH) Dean Markley

THE PARLOR MOB

BIRDS OF A FEATHER [By KORY GROW Photo by JUSTIN BORUCKI]



(left) Rosen and Ritchie

STANDING OUT IN a crowd has never been a problem for gritty hard rockers the Parlor Mob. Based on the north shore of New Jersey, home to uncountable emo bands, the quintet played prog-rock, which forced it take any supporting gig it could get, no matter what kind of music the headliner played.

"It got kind of depressing because it just didn't feel like anything new was happening," guitarist Paul Ritchie says. "I don't think any of the other bands that we played with dug us at all. But people at the shows did."

Now pushing a straightforward rock sound, the Parlor Mob have become headliners just four years after forming. Their debut, *And You Were a Crow* (Roadrunner), shows off the bluesy, classic-rock-influenced riffs they worked so hard to hone, most notably on the anthemic "Hard Times," which they wrote in a day. Changing genres had helped Ritchie and co-guitarist Dave Rosen develop their songwriting chops to complement the technical playing they needed when they were prog rockers.

"Having played with lots of loose rock bands now, we pride ourselves on our tight playing," Rosen says. "Now, though, we're sloppy from time to time—with due reason. We loosen up a little when the music calls for it." Adds Ritchie, "When we simplify and start with the groove, it's real easy for everybody to

lock in where we all used to play really fast."

Their most rewarding lesson from writing *Crow*, however, was how each guitarist started to use his strengths to benefit the other's weaknesses. Rather than wheeling out endless single-note prog riffs, one focused on rhythm guitars as the other built traditional solos, which itself was new to the guitarists. "We're learning a lot every time we play," Rosen says. "Sometimes it's terrible and sometimes it's great. But we constantly try to do things we weren't capable of doing before and just 'up' ourselves." □

AXOLOGY

- **GUITARS** (RITCHIE) Fender Classic Series '72 Telecaster Deluxe; (ROSEN) Fender Stratocaster
- **AMP** (RITCHIE) Orange 8030, Orange 2x12 Cabinet; (ROSEN) Matamp 2x12 combo
- **EFFECTS** (RITCHIE) Boss TU-2 Tuner, Electro-Harmonix Octave Multiplexer, MXR M-133 Micro Amp, Boss DD-3 Digital Delay; (ROSEN) Boss TU-2 Tuner, Electro-Harmonix Little Big Muff, Electro-Harmonix Octave Multiplexer, Electro-Harmonix POG Polyphonic Octave Generator, Foxrox Octron
- **STRINGS** (BOTH) Ernie Ball

THE BEST DRESSED PLAYERS
WEAR
LEVY'S GUITAR STRAPS

www.levysleathers.com

NEAL SCHON OF JOURNEY

AT 15, HE TURNED DOWN ERIC CLAPTON TO PLAY WITH CARLOS SANTANA, THEN MADE IT EVEN BIGGER WITH HIS GROUP JOURNEY. BUT WHAT *GUJAR WORLD* READERS REALLY WANT TO KNOW IS...

I read that Journey is coming out with a new record, is that true?

—Gary Meeker

Actually, it's a CD and live DVD package. We just filmed the DVD in Las Vegas, and Kevin Shirley [who worked on Led Zeppelin DVD] is mixing it in 5.1 surround sound. It's called *Revelation* and should be out soon.

How do you feel that "Don't Stop Believing" was used in the series finale of *The Sopranos*? And is it true you're releasing a re-recorded version of the song?

—Toby Dean Walcott

I didn't know it was in the final episode until after it aired. I'm not on the computer every day, and the guy that works our publishing sends us emails, and I guess I just missed it. But I certainly found out when my phone started ringing off the hook! [laughs] When I finally watched the episode, I thought it was very cool. Once again, that song prevails with flying stripes. The ball teams have all been using it, and now these guys. And yeah, we do have a new version of it coming out. The *Revelation* CD consists of 11 new songs and 11 redone greatest hits, which sound pretty amazing to my ears.

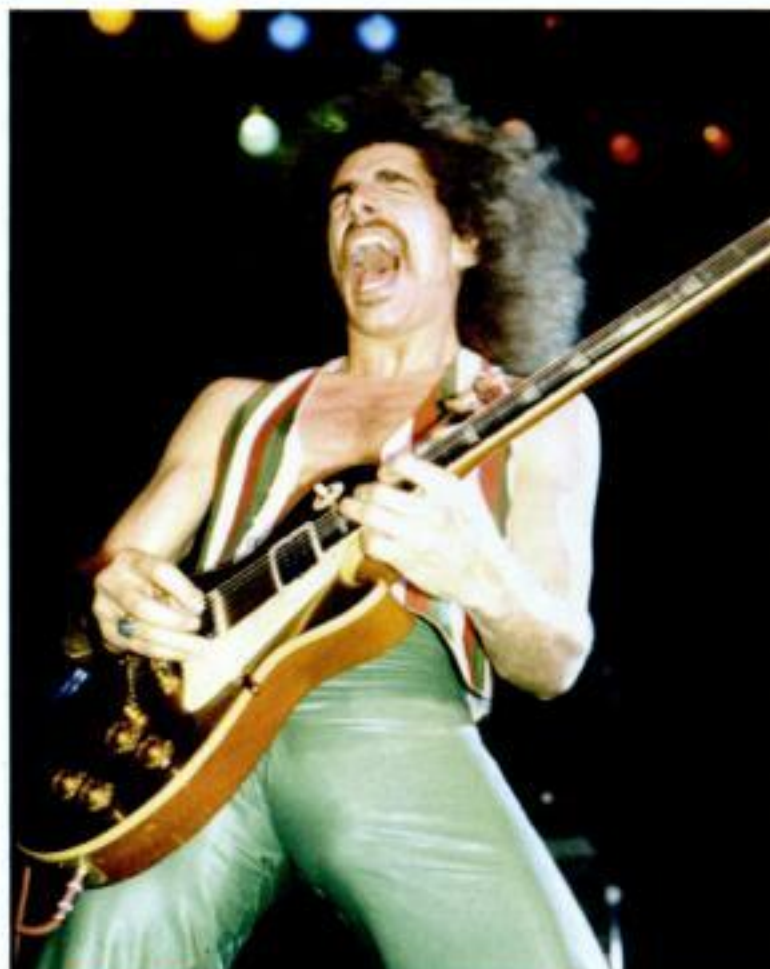
I heard you found your new singer, Arnel Pineda, on YouTube.

—Carl Thomas

That's exactly what happened. When Steve Perry stepped down, I set out to look for a new singer. Obviously, we were looking for tenor voice, but I wasn't looking for a Steve Perry clone. I needed the right tenor who could take us into the future and still do a good job with our older catalog. I wasn't looking forward to doing auditions and flying in people from everywhere. So I thought YouTube would be a good alternative, because most all the performances posted there are live. And I figured if the guy sounds good live, then he's got it.

But after a couple days of searching I'd almost given up hope. It was really depressing. Then all of a sudden I saw this clip from a guy, Arnel Pineda, covering a Survivor song and he sounded amazing. So I tracked him down in Manila, Philippines. Then I had to convince him it was really me and not a hoax! [laughs]

You are one of the few guitarists



I would have loved to play with Eric Clapton, but I think I made the right choice in playing with Santana."

who use their pinkie with such dexterity. Did you make a conscious effort to develop pinkie strength to use it for solos?

—David Bernstein

Everything I do in solos is based on something that's come to me naturally. It's nothing I've really worked on. But I've been playing for so many years that I think I've naturally expanded in different directions over time. I don't practice, but I have strengthened my fingers just by playing new patterns and scales throughout the years.

Do you ever think about where your musical career would have gone if you accepted Eric Clapton's offer to join Derek and the Dominos?

—Morrison Day

You know, I've actually thought about that a lot. Part of me kicks myself in the butt for not doing it, because I was such a fan of Eric Clapton. But he wanted me to move to England. I had just turned 15 and wasn't quite ready to leave the Bay Area. Also, I had a gut instinct about it. After all, the whole band was, let's just say, well medicated. [laughs] I remember walking backstage, like, 10 minutes before they went on, and everybody was snoozing. [Laughs] So I was like, I don't think this thing is

gonna last that long. I would have loved to do it, but I think I made the right choice by going with Santana.

I think many of your memorable solos come from *Escape* [Journey's 1981 album]. Do you feel that that album epitomized the high point of your playing style at that time?

—Shannon Aldridge

Yeah, that album was one of the heights of our career. There were really no boundaries at that time. We were trying a lot of stuff and mixing a lot of different types of music together. Actually, that was one of the reasons that a lot of critics used to pan us, because they couldn't categorize us.

You have played with so many great musicians. Are there any other artists you'd love to work with?

—Nikki "Bella" Donna

I've been working on a project at the Record Plant in Sausalito, and everyone is on this thing: Stevie Wonder, Carlos Santana, Buddy Miles, Randy Jackson... But when I think, Who do I really have to play with, no one person comes to mind. That said, I'm open-minded about playing with anyone that approaches me...if they're good. [laughs]

What do you recommend to a player who is seeking to be as fluent as possible in many rock styles?

—Patrick McMann

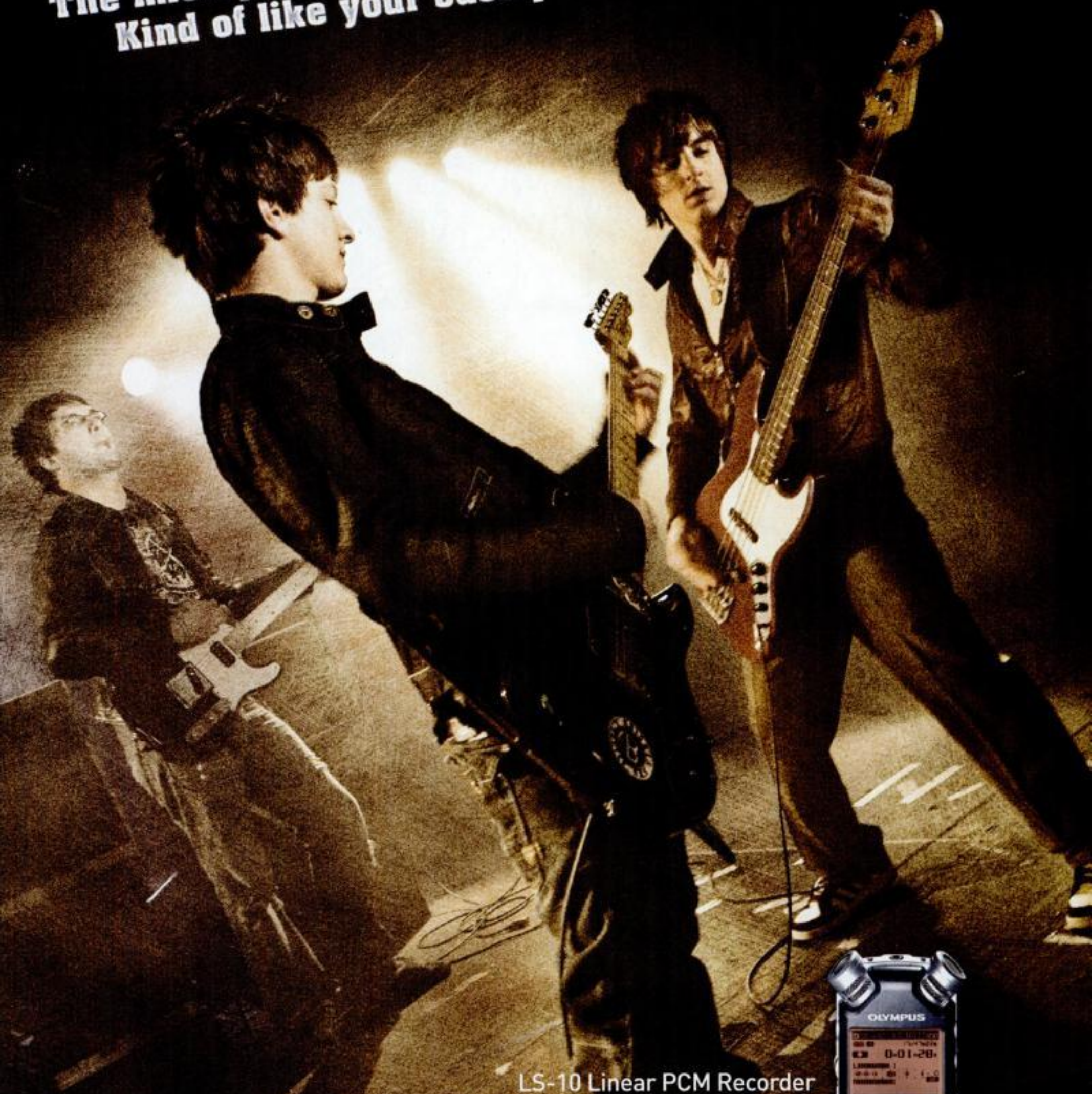
I think it all comes down to what you listen to. It's said that you are what you eat, and to that I would add, you are what you listen to. I think you can't be close-minded when it comes to listening. I listen to everything from classical music to John McLaughlin. Compared to when I was a kid—when there were, like, 10 players I could point to as my favorites—today there are so many people for kids to listen to and learn from.

Gibson has honored you by making a signature model. What's next? A budget model?

—Wallace Ming

Yeah, I'm actually working with them on new products right now. We're updating my guitar and simplifying it so they can make more units. They had a really hard time pumping out numbers of my guitars. The interest was there, but they had a hard time making them. □

**The microphone is incredibly sensitive.
Kind of like your bass player.**



LS-10 Linear PCM Recorder

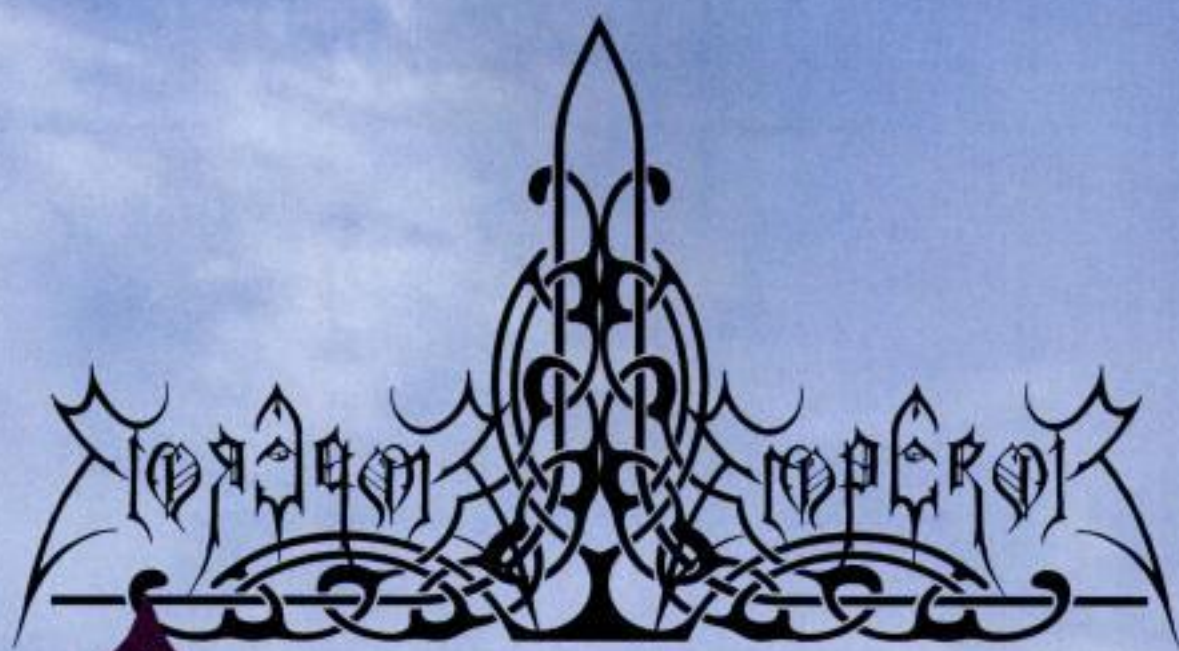
You have music you want to record. We can help. The Olympus LS-10 linear PCM recorder captures every note and nuance in superior to CD quality sound. It's an easy, convenient way to make an impressive recording. Even if it's just to impress yourself. The Olympus LS-10. **Capture it all.**

OLYMPUS

getolympus.com/audio



Copyrighted material



Emperor of the North

His influential black metal band may have reached the end of its line, but with his new solo album, *ang 2*, former Emperor guitarist ILSAHN continues his reign as Norway's progressive metal monarch.

By Brad Angle | Photographs by Jimmy Hubbard







reflective sunglasses and sitting cross-legged on a leather couch. He rises, smiling, to meet us and offers a firm handshake, seemingly unaware—or unconcerned—about the sideways glances of the hotel guests and exceedingly nonmetal townsfolk.

"Welcome to Notodden," he says. "Shall we start with a tour of my studio?" And off we go to Symphonique Studios, Ihsahn's private recording facility.

In many respects, Notodden is not unlike the countless small towns in the States that are isolated from the thriving musical and artistic scenes of large cities. In such out-of-the-way places, when musically minded adolescent boys get restless, they tend to start bands. And sometimes that leads to trouble.

In the early Nineties, Emperor were just a group of metalhead kids who played music, in part as an outlet for their youthful aggression and the frustrations of small-town life, which included getting hassled by locals who didn't like their black outfits, long hair, spiked accoutrements and corpse paint. The situation got worse as black metal bands in Oslo became involved in church burnings and murders and gained worldwide press for their violent acts.

The drive from Oslo to the rural town of Notodden, Norway, is about one hour into the heart of rugged Telemark County. On a bright, cold day in March, *Guitar World* is making the trek to visit former Emperor guitarist/vocalist Ihsahn in his hometown, where he has just finished recording his second solo album, the forceful and progressively black metal effort *angL* (Candlelight/Mnemosyne).

It was here in this town of 2,000 people, nearly 20 years ago, that Ihsahn and a few friends—guitarist Samoth, drummer Trym and bassist Mortiis—founded Emperor and effectively launched the symphonic black metal sound that influenced scores of extreme bands, from Dimmu Borgir to Children of Bodom. As we navigate through the myriad winding mountain roads, snow-capped peaks and ominous evergreen forests, under the sweeping maneuvers of the ever-present black birds, it becomes crystal clear how the epic, grim qualities inherent in Norwegian black metal could be born out of such a dramatic, beautiful and utterly brutal landscape.

Upon arriving in Notodden, we check into our provincial hotel and call Ihsahn. He says he'll meet us in the lobby in 10 minutes. As we walk into the old hotel's foyer at the appointed time, we see the six-foot-plus guitarist dressed head to toe in black, his hair slicked back, wearing

Emperor suffered some troubling setbacks during this time. Samoth was imprisoned for arson, and original drummer Bard "Faust" Eithun was convicted of murder. But under Ihsahn's steady hand, the band carried on, eventually releasing four highly influential studio records before calling it quits in 2001. In 2005, much to the delight of Emperor fans across the world, the band's core members—Ihsahn, guitarist Samoth and drummer Trym—reformed to play a few select international reunion dates, which led to sporadic one-offs throughout 2006 and 2007, culminating in a headlining spot at the Wacken Open Air festival in Germany.

Over the years, Ihsahn has remained tirelessly creative. The multi-instrumentalist has released experimental metal (with wife Heidi Tveitan) under the name Peccatum, folk metal with Hardingrock and progressive metal as Ihsahn, all while he continues to teach guitar to budding shredders in and around Notodden.

But it's with his latest full-length, *angL*, that Ihsahn comes into his own as a solo artist. Where his 2006 solo effort, *The Adversary*, was the sound of an excited musician exploring many ideas that wouldn't fit into the parameters of Emperor, *angL* takes the best parts of that record and forges them into one cohesive effort. The result is a powerhouse album of progressive metal filled with seething vocals, inventive rhythmic structures and rough-and-ready riffs.

Arriving at Symphonique, we're led into the main recording studio, a tidy, efficient room that reflects the tastes of its designer. The space is filled with stacks of guitars, racks of effects, several amps, keyboards, consoles, mics, monitors, Gold records and, disturbingly, a human skeleton suspended on a medical display stand. We sit down

with Ihsahn to discuss the finer points of creating music in isolated locations and the power of contrasting twin guitars. But first, about that skeleton in the corner...

GUITAR WORLD What's up with the skeleton? Is that real?

IHSAHN It is real. It's a Russian soldier. My wife and I found it lying around a cellar in a school somewhere. It wasn't being used for anything, so we brought him here and gave him a home. But it's all legal and properly registered.

GW How long have you been working out of this studio?

IHSAHN This studio has played a major part of everything I've done since Emperor's [2001] *Prometheus* album.

GW You have so many musical projects. Creatively speaking, what do the Ihsahn releases satisfy for you?

IHSAHN They are the metal side of what I do. With them, I don't fiddle about with so many keyboards and strange sounds; I just start out with the guitar riffs, because that's what metal is all about.

GW So you intended your first solo record, *The Adversary*, to be a metal record?

IHSAHN Yeah, I needed to do a more straightforward metal album. I tried to narrow my focus on *The Adversary*, even though it's still musically a bit all over the place. I wanted to do something inspired by Seventies progressive music and rock operas, like what Judas Priest did on *Sad Wings of Destiny*, with pianos coming in and out. As a result, *The Adversary* is kind of thin sounding, because I didn't want to fill it with layers of guitars—I wanted to keep it simple, with one guitar in each speaker, vocals in the middle. And then I added keyboards! [laughs]

But with this new record I've gone with a more contemporary way of doing it. *angL*'s got layers of guitars and a much heavier sound. I wanted to focus on what I think worked best on *The Adversary*. That album was really an experiment—an outlet to try the different metal things I couldn't do within the boundaries of Emperor. I think *angL* is more focused and introduces some new angles that I haven't tried before.

GW What would be an example of a new angle?

IHSAHN Well, I had some progressive stuff on *The Adversary*, but I think my exploration of different tunings on new tracks like "The Alchemist" is pretty different. That's a progressive track with odd beats and a DADGAD tuning, which I've never used before. I also tried new vocal styles and ways of layering vocals. But at this point I'm still really close to the album, so it's hard for me to be objective.

I worked with the same drummer I did on *The Adversary*, Asgeir Mickelson, and had Lars Norberg on bass. They're both outstanding musicians from this immensely progressive band called Spiral Architect. I started writing guitar riffs, and then I programmed the drum parts just the way I wanted them. Then I sent the files to those guys.

GW I imagine this modern recording technology really helps you maintain a more solitary life in Notodden.

IHSAHN Yeah, I think so. Earlier on I thought that maybe it was important to be in the center of things. In a small town like this it's very hard to come by musicians that can contribute and tune in to what we do. But with today's technology that whole thing has changed. You can easily work with people whether they're in Japan, Oslo or the U.S., which really allows us to expand the creative playground. I think there's even been experiments done where recording sessions happen just using web cameras. It's really getting like *Star Trek*. Soon you'll be able to just beam over. [laughs]



Inside his studio, Symphonique

GW Do you feel your isolated location helps you stay truer to the black metal aesthetic?

IHSAHN No, not really. But I think growing up in this environment...well it really forms you. There's a reason why this expression of Norwegian black metal came out of places like Notodden. Many journalists have told me when they arrive here they finally understand, after years of listening to these records, why they were created here. Experiencing this environment adds another dimension to the music. I don't think I could lose that wherever I would move to. At some point it makes sense to move to New York or L.A. and be part of all that, but it would be strange to be sitting in some very hot sunny place creating sad, black metal music. [laughs]

GW For *angL*, you also collaborated on a song

with Mikael Åkerfeldt from Opeth.

IHSAHN Yes, that's true. He did a fantastic job on the song "Unhealer." It was especially amazing because he was so busy recording the new Opeth album.

GW How did he come to contribute to the album?

IHSAHN I met Mikael years ago at a lunch in London. I really identified with the way he worked with his music, and since then we had been sporadically in touch. I actually talked to him prior to *The Adversary* about contributing, but that didn't work out. This time around, I met Mikael at Wacken when we played there with Emperor. He and I ended up hanging out watching Celtic Frost together and having a really good time. And when the time came to record,

I asked him to contribute again. So I wrote the lyrics and sent him the audio files. Then he managed to record the vocals at night after the Opeth sessions. It was such a surprise getting the vocals back. They are amazing.

GW Is there a consistent lyrical theme to the album?

IHSAHN Ah, the same old thing. [laughs] It's the constant conflict of the individual coping with his surroundings. For my solo stuff I've been very inspired by the writings of Nietzsche and also the symbolism of Goethe and Faust.

GW Like you said earlier, *angL* is much heavier sounding than *The Adversary*. Do you feel the intensity of the Emperor reunion shows influenced this increased heaviness?

IHSAHN No, not really. Earlier on, I think Emperor's extensive touring influenced what was written for [1999's] *IX Equilibrium*. But this time, I just dropped some of *The Adversary*'s constraints that I mentioned before and went from there. Take "Scarab," for example: you need very thick, heavy sounds to make that work. It has this kind of Egyptian feel to it, and the punctuation creates some nice rhythmical tension. The best riffs just come out of nowhere...and some just come out heavy. [laughs] Then there would be other riffs, like on "Emancipation," where I'd deliberately take the Locrian scale and work it out in advance. Then I would layer it with the parallel minor, so that you have thin lines going on top of this very slow minor melody.

GW What do you consider to be a signature element of your playing style?

IHSAHN If anything I'd say the extensive use of contrasting twin guitars. [laughs] I've actually been criticized in my previous band for not keeping things simple enough. I guess before I finish one thing I already have the idea for the counterpoint melody line. It's very hard to turn away from that when it's already in your head. It just becomes a way of writing. I guess it can be a limitation, too, not being able to write a guitar riff that will stand on its own. There are so many classic guitar riffs that stand well on their own, and I wish I could do that. But I always tend to add a second element to it. But I must say, that can be very interesting, too.

GW What is your favorite guitar moment on *angL*?

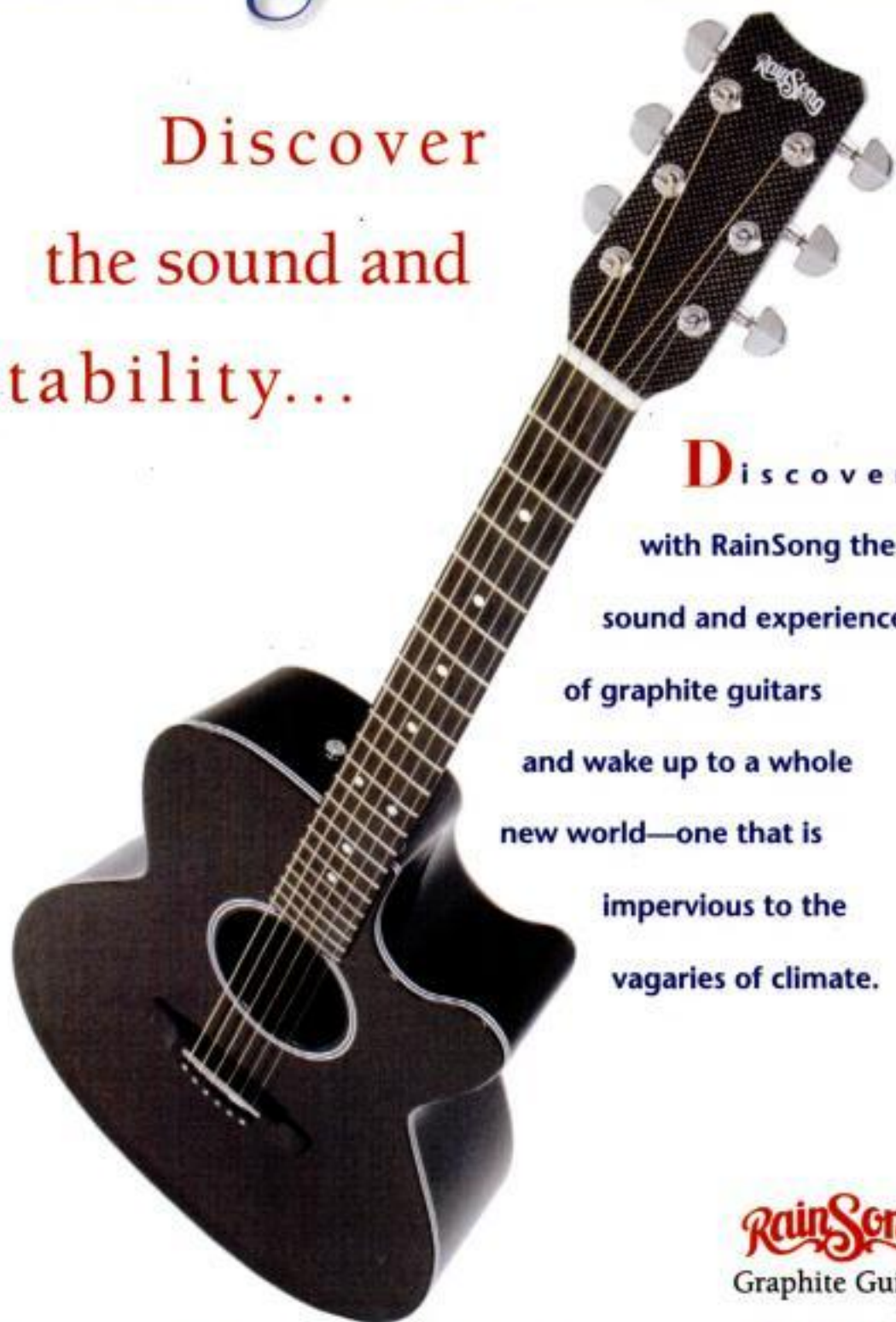
IHSAHN There's more soloing on this album than I've ever done in the past, and I think I hit some really good notes. I like the solo on "Alchemist" because of its DADGAD tuning, which forced me to approach things very differently. It's so easy to get caught up in the regular patterns, movements and scales, and I've found that using a different tuning can help you feel like you're creating something new.

GW Do you prearrange your solos, or do you just start playing and then build them out of composite takes?

IHSAHN I do both. Some of my riffs have odd harmonic movements, so I need to find out how to bind them all together so they make sense. But then some of them are just improvised. For some solos, I just hit record to add some placeholder solo, but since I'm relaxed and having fun when I do that, it ends up being the best take. I haven't played many solos, and I don't think I have a particular style yet. So I'm always trying different things.

Enlightenment

Discover
the sound and
stability...



Discover

with RainSong the

sound and experience

of graphite guitars

and wake up to a whole

new world—one that is

impervious to the

vagaries of climate.

RainSong

Graphite Guitars

1.800.788.5828

www.rainsong.com

Unique sound; Carefree playing; Road tough stability

► Go Pro!



**PLANET
waves™**
planetwaves.com



New **CUSTOM PRO SERIES**

Built for the most discriminating musician, this ultimate built-to-last cable transfers all the subtle details of your playing

- › Amphenol soldered, gold-plated plugs
- › Patented "JAWS" cable retention system for superior strain relief
- › Optimized capacitance for ultra-pure signal transparency
- › Two layers of impenetrable shielding for ultra-quiet operation

► More Connections from Planet Waves

IN = OUT™ SIGNAL TRANSPARENCY

Nothing should come between your instrument and amplifier – that includes your cable! Ordinary instrument cables can adversely affect or pre-equalize your tone, robbing you of harmonic content and sonic detail. Planet Waves® delivers optimized capacitance and impenetrable shielding allowing your instrument's presence and character to be accurately transmitted.

Check out our full line of cables:



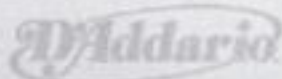
Classic Series



Custom Series



Circuit Breaker



© D'Addario & Company, Inc., Torrington, CT 06793-0004. Copyright © 2008 D'Addario & Company, Inc.
All rights reserved. D'Addario and Planet Waves are trademarks of D'Addario & Company, Inc.
or its affiliates in the United States and/or other countries.

Copyrighted material

GW Have you been working on strengthening your soloing chops?

IHSAHN Nah, not really. I'm just happy to be doing stuff that I think sounds cool. I think I'm far beyond the point of becoming a shredder. I'm happy with what I can do, and I'd rather concentrate on my songwriting.

GW How did *angL*'s heavy sound affect your gear choices?

IHSAHN I used an Ibanez RG320 as my main guitar. It's a special edition from the 2006 NAMM show. It's a fantastic guitar to play. It was especially good for this album because it stayed in tune when I tried out all the different tunings. I also used the Ibanez RGA121, because it has no tremolo and also stays in tune really well. It's very nice to play. While

I usually play a set of .010-gauge strings, I used .009s on this album because it's easier to get more vibrant vibrato when the string are thinner.

GW What are your main amplifiers?

IHSAHN I've tried many different amps, but I've found that I love the very hard-hitting, transparent sound I get from my Engl. For the Emperor live shows we used the Powerballs, which are very good for extreme metal. But I bought the Savage 120 for my studio because it has a nice clean sound and good overdrive. Even though you might have it fully distorted, you can still hear the attack of the pick on the strings. That's what I like out of an amp: the ability to get the heavy tone and aggression without losing clarity.

GW You're also a fan of amp simulations and re-amping.

IHSAHN I use Guitar Rig. I just plug in, turn up the reverb with the Engl emulation and go from there. I always record a direct signal, so when I'm finished recording the guitars I can re-amp them. I hook up my Engl Savage to my two cabs—the Engl with Celestion Vintage 30 speakers and my traditional 1960 Marshall cabinet. I put two Shure 57s on them and hit record.

GW What is your approach when using effects?

IHSAHN Just delay for my solos. I had a few guitar parts that I ran through phasers and delays, but mostly I use effects for keyboards. For the most part, the album is so full of stuff already. When you have 12 guitar tracks and you start layering on phasers, choruses and effects...well it just doesn't really work.

GW You seem to have distilled your setup to its purest form.

IHSAHN I am kind of old-fashioned like that. [laughs] I've had pupils that feel they need new pickups and more expensive guitars and amps. But I've come to the conclusion that it really is all in the fingers. I've seen it so many times.

GW What kind of students do you tend to attract?

IHSAHN In the beginning, of course, I attracted a lot of the kids who wanted to play metal, but it's such a small town that I've gradually been through all those students. And some of them have developed into very fine guitar players indeed. Most of my students come to me wanting to play rock songs. When they're beginners you can always start them off with kid's songs, but I think that would turn them off pretty easily. So for beginners who need to know the basic chords, I always start out with Marilyn Manson's "In the Shadow of the Valley of Death." It's just basic chords, but they *feel* like they're playing rock music, which is the idea.

GW Do you plan to tour for the new record?

IHSAHN I have considered it. It's no big secret that I'm not a huge fan of touring. I also don't feel like going out with my new band and playing three songs off my album and doing Emperor covers for the rest. I'm just not there yet. I'd rather wait until I have a few more Ihsahn albums and then do a proper solo show of my music—with a short Emperor set for encores. [laughs]

GW Does Emperor have plans for the future, or has that project officially been put to bed?

IHSAHN Put to bed. The only reason we came back to the States was because Samoth couldn't come the first time around [due to work visa issues], so it was a good excuse to do it. It was a really nice experience. Coming from this small town and being able to play two sold-out shows at B.B. Kings in Times Square and the House of Blues in L.A., headline Wacken Open Air and hear 50,000 people scream [in metal voice] "Inno A Satana!"... That's a good feeling.

Being a Norwegian musician, it's been a great privilege to have an international career with Emperor. Having said that, I still feel I have so much more to learn and express. There are so many exciting things I want to do. *

You've been kept in the dark too long...



Visit Peterson at
Summer NAMM
in Nashville, TN!
Booth # 418

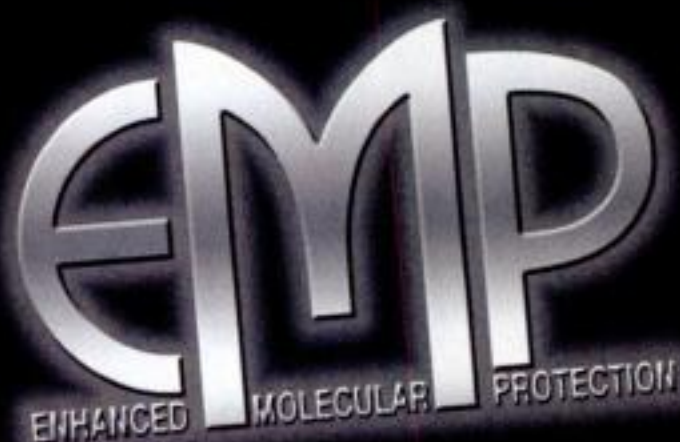
Step out of the dark and let us show you how tuning with a Peterson tuner can improve the way you hear your instrument.

Read more at:

www.PetersonTuners.com/truth

peterson
STROBE TUNERS
The Sound of Precision.

**IT'S TIME TO FEEL
THE DIFFERENCE.**



[EMP TREATED]



[NOT TREATED]

PLAY LONGER. SOUND BETTER.

*Introducing Warwick Bass Strings with
Enhanced Molecular Protection (EMP).*

THE BEST JUST GOT EVEN BETTER.

Now you can have that signature Warwick sound without having to change your strings nearly as often. Why? Because these strings feature Cleartone's EMP (Enhanced Molecular Protection) technology, a coating so thin you won't even notice they're coated! Sound better, last longer.



Headquarters:

Branches:

Everly Music Company, Inc. / 7303 Atoll St / North Hollywood, CA 91605 / jmccabe@everlymusic.com / phone: (818) 503-2700 / www.everlymusic.com

Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany
Phone 0049 - (0)37422-555-0 • Fax 0049 - (0)37422-555-99 • E-Mail: info@warwick.de
Dübendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R. China

Also see the World Wide Web: <http://www.warwick.de> & join us in WARWICK BASS FORUM: www.warwick.de/forum

warwick®
The Sound of Wood.

Copyrighted material

HIGHWAY STARS

IN THE EARLY EIGHTIES, **ZZ TOP** DECIDED IT WAS TIME FOR A MUSICAL DETOUR. BILLY GIBBONS TELLS HOW THEY MERGED THEIR LOW-DOWN BOOGIE WITH HIGH-TECH GEAR, ADOPTED A SOUPED-UP AUTOMOTIVE MASCOT AND RODE THEIR HOT-RODDED NEW SOUND TO FAME AND FORTUNE WITH **ELIMINATOR**, THEIR SMASH 1983 ALBUM.

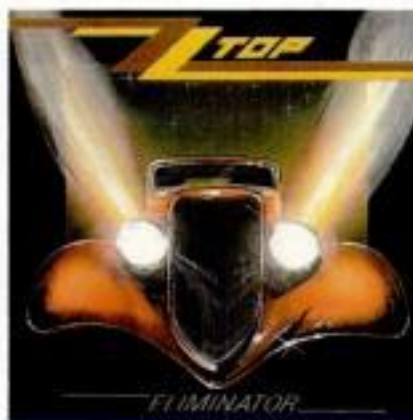
BY ALAN DI PERNA

BILLY GIBBONS CAN STILL remember the stormy day in Houston, over a quarter of a century ago, when ZZ Top's mega-hit "Legs" came into being.

"ZZ Top had come off the road," he recalls. "We had returned to Texas. We were driving down an avenue in this fancy shopping district in Houston, and an unexpected downpour just opened up. Suddenly, there appeared this gorgeous, long-legged gal trying to dodge the raindrops. She took off running. My partners—Frank [Beard], Dusty [Hill]—and I immediately agreed, 'We need to save her, offer her a ride, get her out of this rain.' We turned the car around, but in the space of half a block, she was gone. She had vanished. She was so fast. Her legs had gotten her out of the rain. We said, 'Man, where'd she go? She got legs, and she knows how to use 'em.'"

Connoisseur, raconteur, all-around man of style and taste, Billy F. Gibbons certainly knows a killer lyrical hook when he hears one. "As luck would have it," he continues, "we were on our way to the rehearsal room. We didn't want to miss the opportunity to have some fun with this unanticipated turn of events. So we went straight in and began hammering out the remainder of the song that became 'Legs.'"

Coincidentally enough, it's a rainy day in L.A. as Billy recalls that fortuitous early Eighties afternoon. Relaxing at his home in the Hollywood Hills, the guitarist gazes out over a lush landscape daubed with fleecy patches of low-flying cloud. Earth-brown saltillo tiles glisten with moisture on the house's expansive upper balcony. But inside the house, Billy and his abundant beard are warm and dry, surrounded by select pieces from the man's world-class collections of African tribal art and



bizarre guitars. Sharp-dressed as ever, Billy's gaunt frame is draped in a slim black suit, white shirt bejeweled with sparkles, silver rings and bangles, and a voodoo junkshop's worth of weird metal objects suspended from his neck. Upstairs in the master suite, Billy's lovely wife, Gilligan, lounges in front of a massive wall-mounted TV screen.

Life is good, but maybe it wouldn't be quite so good, had it not been for "Legs" and the 1983 blockbuster album from whence it sprang. *Eliminator*, ZZ Top's eighth release, has sold in excess of 11 million copies to date. Its triumvirate of hits—"Gimme All Your Lovin'," "Legs" and "Sharp Dressed Man"—spawned video clips that brought ZZ Top to a whole new audience and helped establish Gibbons, bassist Hill and drummer Beard as one of the biggest bands of the Eighties, if not all time. Together, *Eliminator* and the videos for those three songs became a major component of the Eighties zeitgeist. Twenty-five years after *Eliminator*'s release, it is still regarded as a rocking slab of high-tech, low-down ZZ Top boogie.

In celebration of this rock milestone, Warner Bros. is reissuing *Eliminator* in a special, 25th Anniversary Collector's Edition CD/DVD. The CD includes all 11 original album cuts plus bonus live tracks, alternate mixes and edits. The DVD collects those history-making video clips along with a hell-raisin', four-song live performance for British TV in 1983.

"*Eliminator* remains one of the more popular releases among our fans," Gibbons notes, "alongside our 1973 album, *Tres Hombres*. Those two records exemplify an interesting duality: two sides of ZZ Top. *Tres Hombres* is the sound of ZZ Top getting our feet on the ground, learning the skills required to make

ON DISC
CHECK OUT THE EXCLUSIVE
VIDEO INTERVIEW WITH BILLY
ON THIS MONTH'S CD-ROM!

(from left) Dusty Hill,
Frank Beard and Billy
Gibbons, in Chicago,
February 8, 1984



a successful recording. The flipside of that is *Eliminator*, where we had the luxury of experimenting beyond the first phases of our studio work. *Eliminator* contains some interesting attempts to learn about the new wave of technological advancements that were finding their way into the studio at that time."

When it was first released in 1983, *Eliminator* was a mite too interesting for some longtime fans, who thought it a sacrilege for ZZ Top to combine their scalding rock guitar tones with the Euro-cool pulse of synthesizers and drum machines. But while the album left some burly down-home guys scratching their heads, it provided a way for ZZ Top to move with the times.

For that matter, time has more than vindicated *Eliminator*. Seen from the perspective of 25 years later, the album remains a shining jewel in the ZZ Top canon, a rock classic containing some of their best songs, not to mention some of the nastiest guitar tones ever generated by Mr. Gibbons and his menagerie of wild guitar gear both vintage and modern.

"We didn't necessarily know what we were doing when we were making *Eliminator*," he observes. "But I think that made the completed album much more interesting."

THE ROAD TO ELIMINATOR

ZZ TOP HAD actually begun searching for a new direction several years before they entered the studio to record *Eliminator*. In the early and mid Seventies, the band had become an FM rock radio staple, thanks to the hard-edged, southern-tinged power trio sound and blue-collar, cowboy-hat-wearin', Texas wild-man image they'd cultivated on albums like *Rio Grande Mud*, *Tres Hombres*, *Fandango!* and *Tejas*.

But by the late Seventies, that was starting to get old. The entire focus and feel of rock culture had shifted in the wake of punk rock's 1976-77 explosion, and after seven years of hard touring, Billy, Dusty and Frank needed a break. They took a two-year hiatus starting in 1977. Billy traveled to England and France, soaking up the European art rock aesthetic of artists like Brian Eno, Robert Fripp and Robert Wyatt. He also hung with reggae legend Bob Marley for a while. Frank Beard spent some time in Jamaica too. Singly and collectively, the band's outlook broadened and became more global.

When ZZ Top reemerged in 1979, they had a brand-new record label (Warner Bros.) and a crazy new look. Unbeknownst to one another, Gibbons and Hill had grown long beards during their time apart. This chance occurrence, born of nothing more than a reluctance to wield the razor on a daily basis, became the band's new visual hook.

The new facial appendages tied in with ZZ Top's earlier, hillbilly/shit-kicker image. And as the beards grew in, interestingly enough, the cowboy hats were gradually phased out. The new accessory of choice was dark glasses, worn both day and night. In fact, ZZ Top's new theme song became "Cheap Sunglasses," from their first Warner Bros. album, 1979's *Degüello*. The dime-store shades resonated with the burgeoning new wave aesthetic.



Gibbons thrift-store shopping with a trio of "handlers" during a 1986 Guitar World photo shoot.

That little ol' band from Texas had morphed into postmodern hipsters.

Throughout history, in life and fiction, a long beard has often served as a handy disguise. While the mass media focused on the new whiskers, ZZ Top proceeded to change their sound and musical approach radically, without causing consternation among fans or critics. *Degüello* and its 1981 successor, *El Loco*, sported a sleek new sonic silhouette. Billy had all but jettisoned the grainy, distorted tone of his 1959 Les Paul, "Pearly Gates," blasting through a vintage tweed amp. In its place was a clean, chorused sound that was closer to Steely Dan/L.A. session-cat sophistication.

The ZZ Top lyrical stance shifted, as well, to the more elliptical, risqué and obliquely ironic style of tunes like "A Fool for Your Stockings," "Pearl Necklace" and "Cheap Sunglasses." Gone was the horny working-man's yowl of earlier classics like "Tush" and "La Grange." ZZ Top were still libidinous, but in a detached, double entendre kind of way.

And so it was that, as the Eighties dawned, Gibbons, Hill and Beard found a way to bring back the crank without losing the postmodern edge.

NEW TOYS

ZZ TOP ENTERED Memphis' Ardent studios in 1982 to begin work on the album that would become *Eliminator*. Ardent had been the band's workshop, playground and recording HQ ever since mixing sessions for 1973's *Tres Hombres*. The trio had formed a close working relationship with studio owner John Fry and his engineering staff of Terry Manning, John Hampton and Joe Hardy. Gearhead obsession was one common bond, and on *Eliminator*, it was renewed with abundance.

"When we got back into Ardent to make *Eliminator*," Gibbons recalls, "the storage vault for gear had increased threefold. The uncharted new rooms had all this weird new stuff: new amps, new outboard gear, synthesizers, drum machines... We were fascinated by these new contraptions that we knew nothing about. They drew us in with such vigor that we completely ignored the owners' manuals. There was no reading of manuals; it was just too boring. We wanted hands-on immediacy."

From the studio's collection, the band selected an Oberheim DMX drum machine and, for bass tones, a Moog Source. These instruments were tastefully interwoven with real-time playing from Frank Beard and Dusty Hill to create the potent combination that



“YOU HAD TO **STAY UP ALL NIGHT**, HANGING OUT WITH THE GOOD-LOOKIN’ GALS, DRIVIN’ FAST CARS. GOOD COMBO.”

recorded was “Legs,” the tune inspired by that elusive beauty back in Houston. “‘Legs’ is one that’s hard to pocket in one of the three phases of the album’s recording sessions,” Billy notes. “We had the structure and the words. But the last piece to fall into the mix was the staccato synth line. That didn’t fall into place until we were closing the sessions. By that time we’d had a chance to dig into the new technology. That synth line was the icing on the cake that really made for an interesting sound for that period.”

“Legs” perfectly encapsulates *Eliminator*’s powerful *modus operandi*. It’s an effective combination of wildly disparate elements: a Chuck Berry-ish guitar riff, a disco sequencer pulse that could’ve come right off a Giorgio Moroder production for Donna Summer, and an old school r&b chord progression—E, C♯m, A, B—that dates back to the Fifties, if not earlier. Billy is particularly proud of the solo chord modulations in “Legs,” which take off from C♯m and move around the circle of fifths, to F♯m and then B. In the dance remix of “Legs,” the solo section gets extended, looping round and round like a flying saucer before finally resolving.

“The old adage about ZZ Top is that we’re the same three guys playing the same three chords that were brought to us by the great art form called the blues,” Billy observes.

“But ‘Legs’ has an interesting solo bridge. The chord structure departs far and away from a simple three-chord pattern, finally landing on the V chord [B] to get back into the verse. So that too was an interesting composition musically to go with some juicy lyrics.”

The first single released from *Eliminator* was “Gimme All Your Lovin’.” “That song came in the middle of the recording process,” Billy explains. “It was one of the bits left over from the first phase. We had basically an outline of an arrangement musically, but we had no words written. And I remember having a brief phone conversation with Mick Jagger. He was engaging in a solo project at the time, and somehow the subject of lyrics and content entered the discussion. I left that exchange inspired by the Rolling Stones and the way I envisioned their songwriting process. So the music track was already laid down, and in one sweeping moment I composed the lyrics in the hotel as I was preparing to leave for the studio. It was one of those moments that comes to you in a flash, unexpectedly. But having spoken to Jagger, I was in a rather accelerated frame of mind and aiming for the Rolling Stones’ aesthetic.”

Eliminator’s third monster hit, “Sharp Dressed Man,” emerged from a trip to the movies. “The closing credits rolled by, and we were sitting in the theater waiting to see who the director was and all of that,” Billy recalls. “The cast of characters was rolling by and one of them was listed as the Sharp-Eyed Man. So

I was trying to remember which character in the film was the Sharp-Eyed Man, which later morphed into ‘Sharp Dressed Man.’”

Try as he might, Billy can’t remember the name of the film that gave rise to this revelation, though it was probably *The Amateur*; the John Savage/Christopher Plummer thriller was released in February 1982 and features a character credited as “Sharp-Eyed Man.” Whatever the case, Gibbons’ instinct for latching onto a great lyrical hook didn’t fail him. “Once you’ve got ‘the girls go crazy ‘bout a sharp dressed man,’ that’s all you really need,” he says. “Fill in a few items of clothing, clean shirt, new shoes...and you’ve got a song.”

As Gibbons explains, “the essence of *Eliminator* was including so many compositions with memorable lyrical hook lines—either the first line of the verse or the first line of the chorus. When you stop and think about memorable songs, there’s really only one or two lines that stand out. When we were working on *Eliminator*, we’d have these songwriter shootouts to see who in the room could actually repeat an entire song word for word. We sang Howlin’ Wolf and Muddy Waters songs like ‘Rollin’ Stone,’ or Eric Clapton’s ‘Cocaine,’ which was actually written by J.J. Cale, and even ‘Hotel California.’ And it basically came down to, ‘Well, I know the first line of the chorus. That’s all I know!’”

“Sharp Dressed Man” is also graced with a particularly memorable solo section, in which Billy alternates slide playing with conventional fretting. He comes off the slide as the song moves from its tonic chord, C, to the second chord in the progression, F. It’s a tricky move to nail, especially if you don’t realize that Billy is playing in an open tuning.

“I played that solo in open E [low to high, E B E G♯ B E],” he explains. “We experimented with open G and A, but open E was the favorite. Keep in mind that, before *Eliminator*, we recorded a version of Elmore James’ ‘Dust My Broom’ for *Degüello*, which was also in open E. And the day we went into the studio to record ‘Sharp Dressed Man,’ we just happened to warm up on ‘Dust My Broom.’ The engineer said, ‘Why don’t you play some Elmore James stuff to get you in a bluesy frame of mind?’ So we were left with a guitar tuned to open E.

“Eventually, when we went and recorded the basic backing tracks for ‘Sharp Dressed Man,’ I played the basic guitar track in standard tuning. But when it came time for overdubbing solos, I grabbed the guitar that was still in open E from our earlier jam on the Elmore James tune. So it was time to do some quick transposition. The challenge was coming off the slide solo and fingering the rest of the solo in open tuning. But it worked out. It just requires a movement down two frets from where you’d be in standard to find that 7th note, which is really the blue note within most structures.”

would bring ZZ Top into the Eighties and their era of greatest commercial triumph: raunchy rock guitar sounds coupled with the pounding drive and unrelenting rhythmic precision of electronic dance music and synth-pop.

But *Eliminator* wouldn’t be *Eliminator* without its killer cache of hooky hits. The big winners, “Gimme All Your Lovin’,” “Legs” and “Sharp Dressed Man,” presented themselves at different phases of the recording process.

“*Eliminator* was assembled in three stages,” Billy explains. “The first was the obvious: bringing in material that we had written on the road or in rehearsal sessions before going into the studio. The second phase was assembling the bits and pieces that were left over from those rehearsals and the first stage of recording. And the final stretch found us composing and creating while in the studio. That’s not unusual. In recording, getting started is the uphill challenge, but once the momentum catches on, the process of completion is an easier bit of business. You’re already into it, you’ve got the sounds, the microphones haven’t moved, everybody has their minds focused on the creative process... In my opinion, it becomes more free flowing. The longer you’re in there, the easier it gets.”

One of the very first tracks the band



FUTURISTIC VINTAGE

NATURALLY, BILLY BROUGHT along some choice items from his extensive guitar and amp collection when ZZ Top descended on Ardent for the *Eliminator* sessions. "Pearly Gates of course was the backbone," he says, paying homage to his legendary and much loved 1959 sunburst Les Paul, which is equipped with a particularly ferocious pair of Gibson's original PAF humbucking pickups. "And there was always a Fender Esquire on hand," Billy adds. "I've got two favorites, a '51 with a black pickguard and a '56 with a white guard and bigger neck."

"And we used some oddball stuff. Dean Zelinsky [of Dean Guitars] sent down a couple of things. He was making a short-scale guitar that had a combination of an Explorer and a Flying V body. It was an Explorer with a V tail, basically, but it had a three-quarter neck, making it a shorter-scale instrument. It was difficult to tune, but it just smoked. Besides that, we had a few Gretsches, a few Nationals..."

A well-worn 1955 Gretsch Roundup provided the beguilingly glassy tone for the low-string figure Billy plays in the breakdown sections of "TV Dinners," another hot single from *Eliminator*. "It was that Gretsch with the toggle switch selector in the middle position," he elaborates. "So both pickups were on and everything was turned up full. Those mid-Fifties Gretsch guitars are the only instruments that can capture that sound. You can come close on a Fender Jazzmaster. It has a peculiar sound much like the Gretsch with both pickups on. You get that surf-like quality."

Billy's amp choices for *Eliminator* also

exemplify his tendency to mix the familiar with the obscure. Along with Marshalls and Fenders, one of the key amps for the album was a Legend, a brand that's little remembered today. "A friend of ours in New York began manufacturing a tube amp called Legend," Billy explains. "It was a 50-watt combo in an unfinished wood cabinet with a cane grille cloth. There were two versions. They made some modifications to the original circuit, but we had the first wave to come off the assembly line. We still have that amp, in fact. That was part of the formula on *Eliminator*. It consistently sounded good."

Around the time of *Eliminator*, Billy developed an obsession with vintage 18-watt combo

amps. He began collecting tweedy old 18-watt 2x12 Fender Dual Professionals and mid-Sixties 18-watt Marshall combos, being particularly fond of the 2x12 model 1972 18-watt Marshall. All of these and more figured in the making of *Eliminator*. "We also had a tweed Fender Deluxe, a tweed Fender Champ..." he adds. "They all held a promise to deliver something really interesting to listen to. And we said, 'Why restrict it to just one? We may find a combination of these amps that works.'"

That approach proved to be a logistical nightmare when it came to miking so many amps in the studio. Thus, the infamous "amp cabin" came into being. "Instead of lining up 10 or 15 amplifiers with a mic on each one, or having to move a mic each time we wanted to try a different amp," Billy explains, "we built a square of amps, all of them facing inward, with one microphone in the middle. And we put a second stack of amps on top of those, all different ones. The idea was to put every type of amp on there. As for the third row of amps, we didn't want them to get too far from the mic, so they were put on top, aiming down."

"And somebody said, 'Looks like a little ol' cabin.' So we named it the 'amp cabin.' We had one of every odd, previously unused amp in this structure, just to see how it would sound."

But it wasn't all small combo amps on *Eliminator*. "One of the great tonal combinations," Billy says, "was a 100-watt Marshall, either single cabinet or a stack of two, and a solid-state Vox Super Beatle. The Super Beatle did something that the Marshall didn't, and vice versa. But combined, the sound was really rich. I'm pretty sure that

ZZ TOP: LIVE ON DVD

On June 24, Eagle Rock Entertainment will release *ZZ Top Live from Texas* on DVD and Blu-ray. The two-hour disc is loaded with live versions of 17 ZZ Top classics, including "Pearl Necklace," "Sharp Dressed Man," "Legs," "Tush" and others. Bonus features include a poker-table interview with Billy Gibbons, Dusty Hill and Frank Beard, a behind-the-scenes look at show day in Dallas and ZZ Top's reinterpretation of Jimi Hendrix's "Foxy Lady."





GREAT GUITAR PLAYERS LET CELESTION DO THE TALKING

THE ORIGINAL GUITAR LOUDSPEAKER COMPANY

To re-load your amp or cab with Celestion, go to: www.celestion.com/gw_play
Find your nearest Celestion vendor, contact Group One Ltd. 516-249-1399 www.g1limited.com

Photography: Redlens, Chad Lee, Robert Knight, Ian Dickson, Ebet Roberts, Danny Clinch, Sam Scott-Hunter

CELESTION

www.celestion.com

Copyrighted material

'Gimme All Your Lovin' and 'Sharp Dressed Man' enjoyed that combination."

In tandem with the explosion of synth and drum machine gear that shaped the distinctive tonal aesthetic of the early Eighties, it was also a time when a wide range of effect pedals and rackmount devices were flooding the musical instrument market. Many of these also found their way onto *Eliminator*.

"Different effects were showing up at the studio daily," Billy recalls. "MXR was a brand that started coming up with some interesting stuff, including this rackmount harmonizer. It had some additional features that led us into a nether world of experimentation. At one point we figured out a way to chain three harmonizers together using one signal source. This was pre-MIDI, so any real time control of parameters had to be manual, which meant you could play a harmonized solo, and if the engineer knew the chord changes he could advance between intervals, which would allow you to play in key with the right harmonic intervals between notes. We did one with three changes. We limited it to that."

But perhaps the single most important micro device employed for guitar sounds on *Eliminator* was the Rockman, the headphone preamp invented by Tom Scholz, guitarist for the classic rock band Boston. The Rockman became a ubiquitous device in the early Eighties. And there were even rumors that all the guitar sounds on *Eliminator* were recorded on a Rockman direct injected [D.I.ed] into the tape

machine. Billy dismisses this but grants that the Rockman did have a role in creating *Eliminator*'s signature distortion tone—a profoundly tough, "squared-off" flavor of overdrive that is short on sustain but long on punch.

Notes Billy, "The standard-issue Rockman came with a few settings, and the delightful experience was a left-right [stereo] chorusing that, however, couldn't be disengaged. So I called Tom and said, 'Could you possibly create a Rockman with just a mono signal out?' He said, 'Are you sure? There's such a wonderful stereo signal going out.' I said, 'We're simple guys playing simple music. How about a simple Rockman?' He said, 'I never thought of that. Let me get back to you.'

"And sure enough, the next day we had a Rockman that had been modified to keep the distortion section of the circuit and bypass the straight stereo chorusing into a straight mono signal. That, in conjunction with the amplifier, provided a push/pull experience. The engineers found a place within the stereo spectrum to put each one [i.e., the direct Rockman signal and the miked amp signal] and maintain a focus right down the center. I consider it important in creating a sound that allowed the guitar to remain hard, raucous and raunchy rock in the midst of some dramatically different sonic elements [i.e., synths and drum machines] that had previously never shown up on any other ZZ Top recording. It possibly constitutes one of the dramatic elements that allowed the record to go on and become a big seller."

But *Eliminator* is more than just its three or four hit singles. It's a full-on album in the classic rock sense: 11 unassailably solid tunes that offer up stylistic variety and deliver everything ZZ Top fans have come to expect from the hirsute triumvirate. There are not one but two lusty Dusty Hill rock and roll screamers, "I Got the Six" and "Bad Girl." There's also the lovely slow blues, "I Need You Tonight."

"There seems to be at least one slow blues on every ZZ Top album," Billy notes. " 'I Need You Tonight' was the one track where it just didn't work to double Dusty's bass track with a synth bass. On other tracks the synth bass added richness, but try as we might, we couldn't make it work on that one song. Dusty's bass line had been laid down on top of the drums and rhythm guitar, and at the end of the day we decided that this was one interesting live performance that defied being tethered to any external device. So we just let it live as it was."

The solo sections on "I Need You Tonight" boast yearning guitar leads enhanced by warm, tape-based echo. "Ardent's owner, John Fry, had got his feet on the ground working at Stax [Memphis' legendary R&B studio]," Billy notes. "And a lot of that old-school analog mindset came into Ardent and lingered on. They had a variable-speed analog tape machine that was used to create any kind of slapback or delay. Back then, there were very few echo devices available other than the Echoplex or the Roland Space Echo. There

Toe Jam!

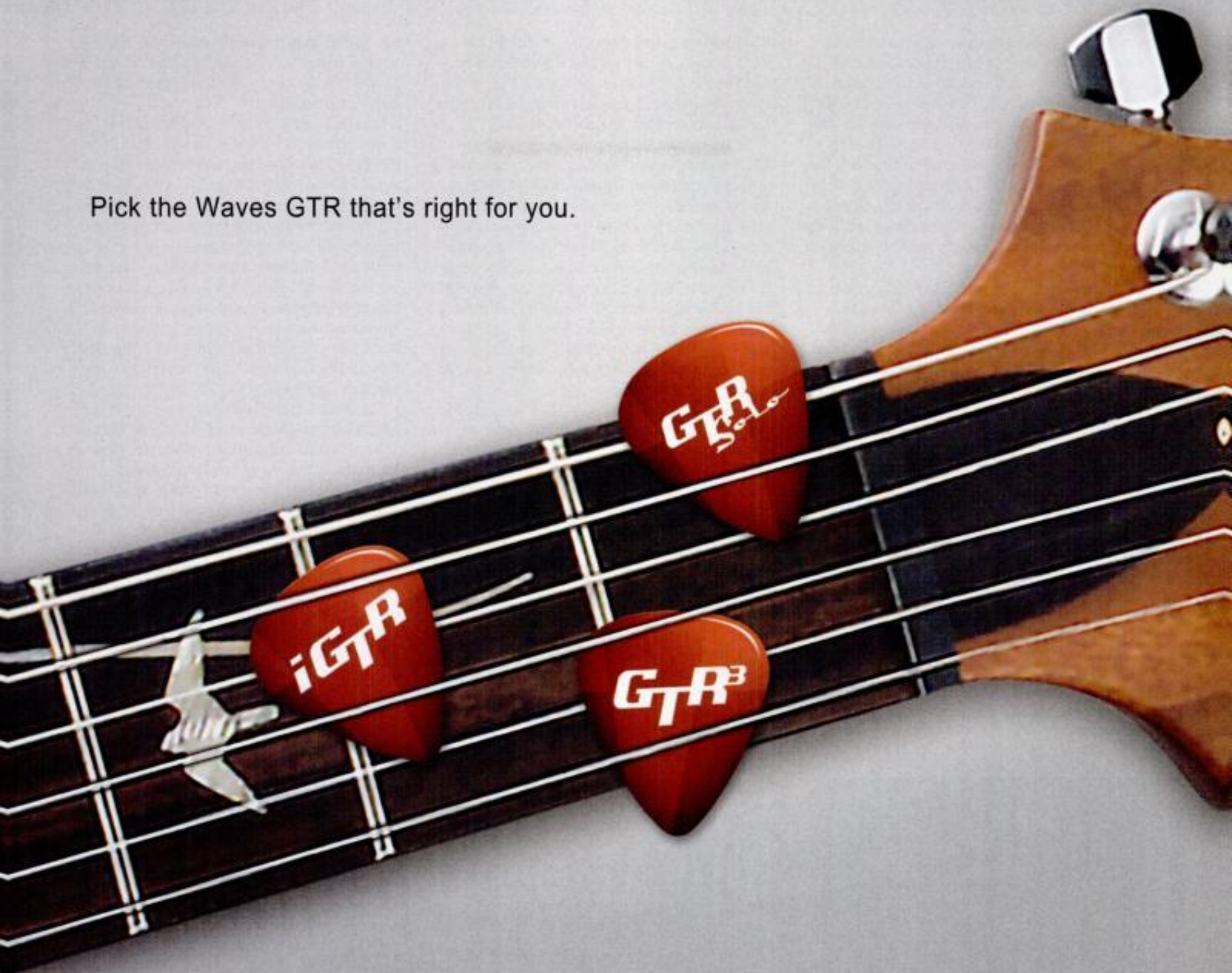
Set the controls for the heart of the funk with the new Fender® Classics **Phaser Pedal**. It's big, solid and simple—with great, swirling phase shifter "whoosh" from a little to a lot, all with classic Fender design, sound and power. Right at your toes.



Fender®
www.fender.com

© 2008 F.M.C. All rights reserved.

Pick the Waves GTR that's right for you.



GTR3

Professional Guitar Sound

\$500 MSRP

GTR SOLO

Studio Guitar Sound For Everyone

\$140 MSRP

iGTR

Personal Guitar Processor

\$100 MSRP



WAVES
Copyrighted material

www.waves.com

were no digital delay units on the streets at that time, but Ardent had this old 1/4-inch tape machine that they carried from room to room, depending on who required it. It operated on a power system that was divided into two stages. One provided a steady 110 volts to keep the amplifier section running, but the tape reel motor ran off a variable speed oscillator [VSO] that increased or decreased the available power and therefore the speed of the motor. So the echo repeats could be placed in time with the song.

"Eliminator is a peculiar example of the lingering days of analog looking ahead to a bold new excursion into the digital domain. Nowadays, of course, anything goes. You can mix and match analog and digital, or you can be strictly analog or strictly digital if you want. But *Eliminator* was one of the first examples of a hybrid analog/digital, experimental kind of approach."

UNLIKELY VIDEO IDOLS

WHILE *ELIMINATOR* IS certainly satisfying as a purely musical experience, the profound mass-culture impact and enormous commercial success of the album is inextricably linked to the trio of video clips for "Gimme All Your Lovin'," "Legs" and "Sharp Dressed Man." For any rock fan—or anyone, for that matter—who was around in the early Eighties, it is impossible to hear even a few bars of any of these songs without having visual images from the clips immediately spring to mind: the flashy

Eliminator car (a custom hot-rodded 1933 Ford coupe), the trio of hot Eighties babes, and the avuncular presence of ZZ Top themselves flashing the signature hand-jive mudra formally known as "the presentation."

It was a pivotal moment in rock history. MTV had been launched in 1981, broadcasting nothing but music video clips 24/7. Unfortunately, content was scarce. Most rock and pop artists weren't routinely making promotional video clips back then. So early MTV tended to be dominated by fashion conscious and visually literate British synth-pop acts like Depeche Mode, Duran Duran and Spandau Ballet, and dance-oriented artists like Michael Jackson and Madonna, whose visual "song-and-dance" mode of presentation was ahead of the curve when it came to video.

Into this stylish arena, in 1983, came three grizzled sidewinders from Texas, unlikely but ultimately welcome guests at this strange new party. "We had a couple of forward-thinking, behind-the-scenes guys," Billy explains, "and saw the opportunity to engage in this new thing called 'video.'"

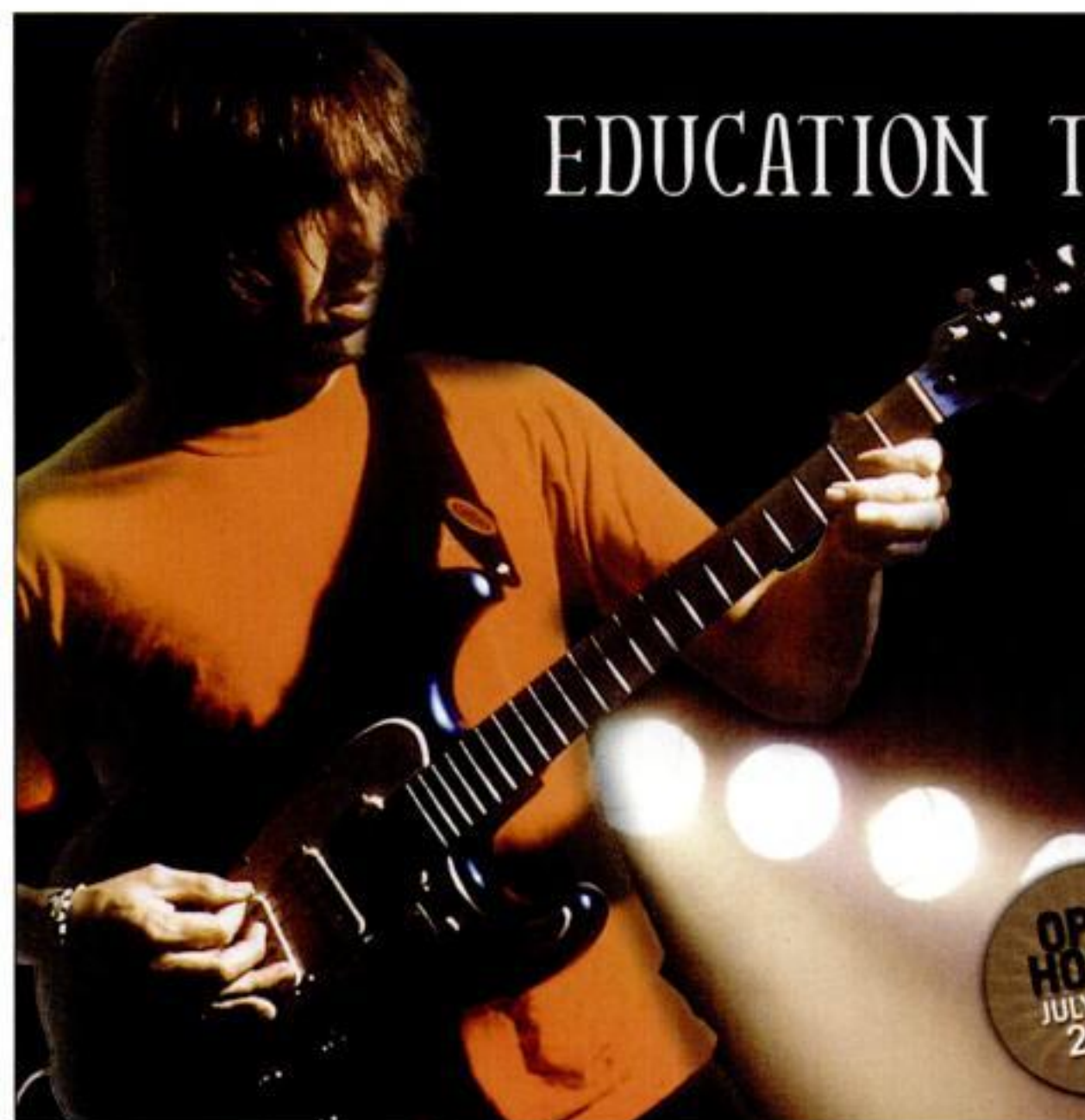
Billy had long been an aficionado of dirt-track hot-rod culture in particular. He'd worked with automotive chop artists Pete Chapouris and Jake Jacobs to create the *Eliminator* car, which became a central trope for both the album and the videos. "Eliminator" is a speedway term for a winning vehicle—the one that tops, or eliminates, all competition. Drag-strip artist Tom Hunnicutt created the

myth-making graphic illustration of the car for the album's cover, and it was a no-brainer to include the car itself in the promotional clips for the album.

In bringing their unique aesthetic to the video screen, ZZ Top found an ideal ally in director Tim Newman. Newman's grasp on American pop culture feel had been honed through his advertising work for Coca-Cola. "He had done so much work that involved bright lights and neon signs and pretty girls with cars," Gibbons says. "And he liked what we did—he liked the fact that we had the car and that the gals wanted to get on camera." Newman's first video was for "Gimme All Your Lovin'" and was followed by clips for "Sharp Dressed Man" and "Legs," creating what the band calls the "ZZ Top Trilogy."

As director, Newman faced a unique challenge: how to create an appealing pop music video clip around three guys who, by their own admission, were hardly photogenic, no longer in the full flower of youth and whose sex appeal would be apparent to only a very small, highly bizarre percentage of the viewing public. The answer was to create narrative, rather than performance-based, video clips in which ZZ Top appear on the sidelines of the main action, yet are still somehow essential to the proceedings, like the chorus in ancient Greek drama.

So each of the clips features the same elements: the Eliminator car, a trio of sexy girls tricked out in full Eighties hot regalia and a



EDUCATION THAT ROCKS!

YOUR CAREER STARTS HERE.

"Success in music requires a magic combination of talent, hard work, and to a lesser degree, luck. MI is a place where you can get the tools you'll need to make the most of your talent. Don't just rely on luck..... be ready. MI will help prepare you to stack the odds in your favor!"

Dean Brown, Instructor
Guitar Institute of Technology at MI
Guitarist/composer: Brecker Brothers, Marcus Miller, David Sanborn, Kirk Whalum, Bob James, George Duke, Billy Cobham.

OPEN HOUSE
JULY 19TH
2008
11AM

MUSICIANS INSTITUTE

1.800.255.7529
www.mi.edu

EVIDENCE

GHS STRINGS

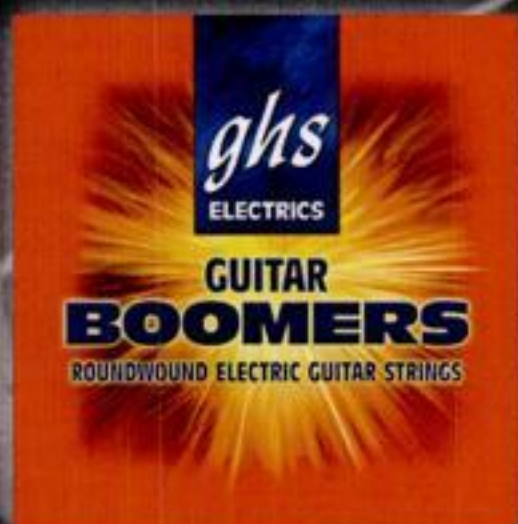
FEATURED ARTIST

JOHN 5



WWW.JOHN-5.COM

“ONLY THE STRINGS HAVE BEEN CHANGED
TO PROTECT THE INNOCENT”



ghs strings

WWW.GHSSTRINGS.COM

PHOTO BY GABRIELLE GEISELMAN GHS CORPORATION 2813 WILBER AVE. BATTLE CREEK MI 49015 USA
PHONE: 800-388-4447 FAX: 800-860-6913

Copyrighted material

young, working-class protagonist caught in a dead-end job. In each video, ZZ Top appear, quasi magically thanks to a video "dissolve" effect, and deliver the protagonist from his or her mundane existence. The car is, quite literally, the vehicle of deliverance. The symbolically charged moment occurs when Billy, Dusty and Frank toss the keys to the car, glistening with video enhancement and adorned with the ZZ Top logo, to the protagonist. Thus, the band function, in essence, as magical benefactors: the three wise men. The car keys become the Gift of the Magi.

Amid all the eye candy flashed by the video trilogy, guitar geeks were quick to pick up on the outlandish instruments wielded by Billy and Dusty. In the "Gimme All Your

Lovin'" and "Sharp Dressed Man" videos they perform on vintage, yet strangely headless Fenders (a Strat and P-Bass respectively), emblazoned with racing pinstripes. What no one knew was that these sharp-looking axes weren't actually playable.

"The headless Fender guitars were the genius brainstorm of our friend Jim Hammond, who was in Fort Worth, Texas," Gibbons explains. "Around this time, the first headless Steinberger guitars had started to show up in videos, and I remember seeing Andy Summers playing the [Gitler] fishbone skeletal guitar, which was really outside. So the headless guitar seemed to be the order of the day. Well, we had none."

Gibbons and Hill gave Hammond a pair of

matching Fenders—Olympic white, with tortoise shell pickguards—and asked if he could help them out. "He went into his back room where he had a construction shop," Gibbons recalls. "He pulled out a big band saw and cut the headstocks off, got some fishing line and drew it down the back to replace the strings. And those were our headless instruments. We got plenty of questions, like 'How did you tune those things?' The good news is you can get away with that on film."

On the other hand, the white fur-covered Gibson Explorers seen in the "Legs" video are fully playable. Gibbons had been messing with fur-lined guitars ever since the Sixties, when he first saw such an instrument on the cover of an album by his hero, Bo Diddley. Over the years he'd moved closer and closer to perfection in realizing this highly unorthodox design goal.

"The furry guitars seen in the 'Legs' video were created by Matthew Klein, who was overseeing the custom shop at Gibson at the time," Billy explains. "We sheared a path under the strings to allow them to remain functional and playable. We still have those guitars and still use them."

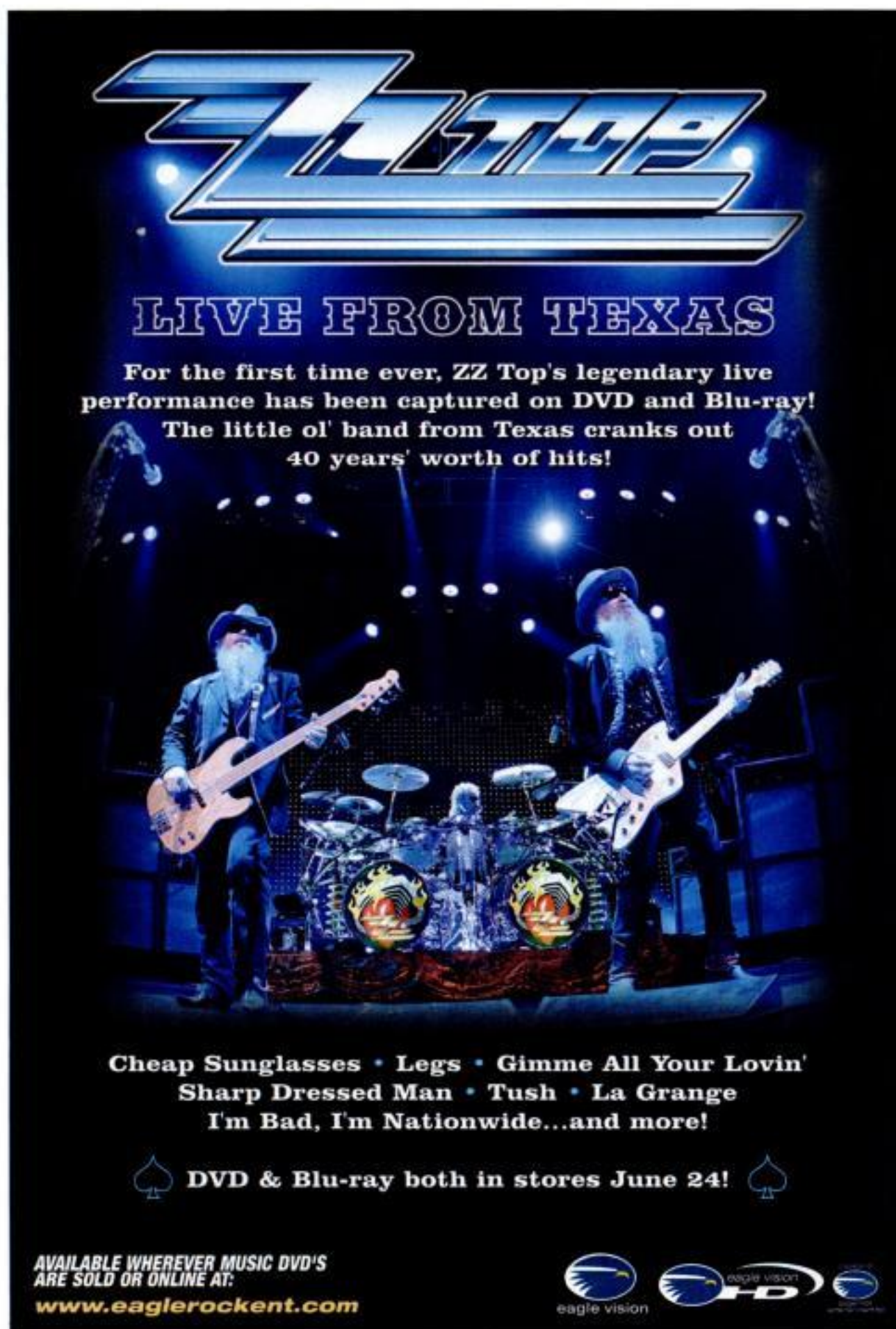
The ultimate sight gag, as seen in the video, is that the guitars can be spun like 360 degrees. The device that makes this possible was invented by Don "D.F." Summers, bassist for Billy's pre-ZZ Top, Sixties psychedelic garage rock band, the Moving Sidewalks.

"The Moving Sidewalks were out on the Jimi Hendrix tour back in the late Sixties," Billy recalls. "And [Summers] dreamed up this contraption then. The one element to remember with spinning instruments is to keep your head out of the way. As the neck passes by you don't want to get knocked on the head."

THE NEVER-ENDING QUEST

The *Eliminator* formula was so successful that ZZ Top repeated it on two more albums, 1985's *Afterburner* and 1990's *Recycler*. The "raunchy guitars and robotic synths" combo was wearing thin by the time of the third disc, but ZZ Top had built sufficient momentum to move on from Warner Bros. and ink a phenomenally lucrative deal with RCA. In the time since then, they've gone back to a stripped-down three-piece approach, heard on the albums *Antenna*, *Rhythmmean*, *XXX* and *Mescalero*. Their sound grows ever more hallucinogenically grainy and fiercely angular, and at times veers into Captain Beefheart/Tom Waits territory.

While Dusty Hill has suffered some health issues recently, Billy feels confident that ZZ Top will continue to ride the swiftly changing currents of pop culture and entertainment. As the transformations of the *Eliminator* period prove, Billy F. Gibbons is not a man who's afraid of change. He says he remains intrigued by "the possibility of taking it a step higher, taking it a little bit further. It becomes a bit surreal. 'Cause we're not sure where we're going, but we've managed to linger through a period where now things are changing so quickly that it's become novel in a way that Salvador Dali and the Dadaists predicted. They said that at some point the future will bring, moment by moment, a surrealistic experience just by staying alive. That's a good one." ♦



ZZ TOP

LIVE FROM TEXAS

For the first time ever, ZZ Top's legendary live performance has been captured on DVD and Blu-ray!

The little ol' band from Texas cranks out 40 years' worth of hits!

Cheap Sunglasses • Legs • Gimme All Your Lovin' • Sharp Dressed Man • Tush • La Grange • I'm Bad, I'm Nationwide...and more!

♠ DVD & Blu-ray both in stores June 24! ♠

AVAILABLE WHEREVER MUSIC DVD'S ARE SOLD OR ONLINE AT:
www.eaglerockent.com

eagle vision HD

SAVE MORE [BUY MORE]

Diagram illustrating the savings on D'Addario Strings based on the quantity purchased:

- 1 SINGLE SETS** (EXL110)
- 2 3-D 3 SETS** (SAVE 10%)
- 3 PRO PACK 10 SETS** (SAVE 15%)
- 4 BULK SHOP 25 SETS** (SAVE 25%)



Buy more and save more on D'Addario Strings. Our environmentally friendly multipack sets offer between 10% and 25% savings over single sets. Visit www.daddario.com for details.



AMERICA'S BEST SELLING STRINGS

D'Addario
www.daddario.com



AREAL TROOPER

By Joe Bosso

Photos by Dale May



WHETHER HE'S WRITING, RECORDING, RIPPING OR PERFORMING WITH DISTURBED FOR THE U.S. TROOPS IN KUWAIT



DAN DONEGAN



GOES THE DISTANCE AND GIVES 100 PERCENT. IN THIS GW INTERVIEW, HE DEMONSTRATES WHY



DISTURBED



TITLED THEIR LATEST IRONCLAD EFFORT **INDESTRUCTIBLE.**

DAN DONEGAN USED TO BANG NAILS FOR A LIVING. POURED HIS FAIR SHARE OF CONCRETE, TOO. HE WAS PRETTY GOOD AT IT. SOME MIGHT SAY HE HAD IT MADE. WORKING FOR HIS FATHER'S CONSTRUCTION COMPANY, A UNION JOB THAT PAID WELL, DONEGAN WAS RIDING THE E-2 PASS LANE TO THE AMERICAN DREAM: PROMISING CAREER, SOLID CRAFT, SOUND FUTURE. AND THEN HE THREW IT ALL AWAY BY JOINING SOME POOL METAL BAND.

"It definitely could have been a disastrous decision," Donegan says, with a laugh. The thick-muscled guitarist, who could easily clank a few weights with Zakk Wylde, no sweat, is seated in the *Guitar World* offices, having just finished a photo shoot for this month's cover. "Another dream accomplished," he says of this, his first solo *GW* cover. Indulging his interviewer, he contemplates a life of what might have been, before the million-selling albums, the signature guitar (Washburn's Donegan Maya Pro) and the tours that have taken him around the world.

"There's no way I could have known that I'd be in this position right now," he says. "All the odds were against me. I was a guy like anybody else, just working a regular job, you know? And the thing was, working construction was fine, really. Obviously, I have enormous respect for the people in the industry. But you have to follow your heart, silly as that sounds. The only thing I knew was that I had this incredible belief in myself and that I had to see it through. That's just the way I am about everything: don't do it halfway when you can do it all the way."

Donegan's earnest approach to his instrument extends to how Disturbed, his Chicago-based group, make music. Some bands compose songs on the fly and rely on spur-of-the-moment recordings to capture light in a jar. Disturbed's method is more nose-to-the-grindstone. For days, weeks and months on end, the band hammers out each track, measure for measure, note for note, sanding off extraneous bits and buffing every nuance to a shiny metallic polish. It's mind-numbing work, but Donegan says the group doesn't know any other way. "Anything we've ever done that's been worth a damn has been the result of a hard-won battle. Which is fine by me. I'm all for going to war, as long as there's a reason."

When Donegan says the words "going to war," he's not just tossing off a well-worn line. He knows from where he speaks. For years now, Disturbed have received letters and emails from troops in Iraq telling the band what its music has meant to them. "For some reason, our songs really resonate with the men and women on the battlefield," he says. "I guess there's just a 'gung-ho' aspect to our sound."

A couple of years ago, Disturbed were shocked when a sergeant lieutenant, his wife in tow, came to one of their concerts intent on presenting his bronze star to the band. "There's no way you can prepare yourself for something like that," Donegan says. "Even though we felt we didn't deserve it—we're just a band playing music; we didn't risk our lives like he had—we had to accept it, because it was an honor to do so. He wanted to say thank you to us. But really, we were the ones who were saying thank you. And we do so to this day."

This past March, Disturbed got a chance to say it up close and personal when they appeared alongside such disparate acts as Jessica Simpson, Filter and the Pussycat Dolls as part of the Operation MySpace show that traveled to Kuwait City to perform for the troops. "Let me try to paint this visual for you," Donegan begins. "We hit the stage, the crowd goes wild, and I'm up there playing guitar looking out at all of these servicemen and women. Everybody's holding rifles, but everybody's cheering and laughing and jumping up and down. It was the most amazing thing. Now, you try telling me that music can't lift people, that it can't move mountains, that it doesn't have some sort of seismic force. I'll tell you differently—'cause I've seen it!"

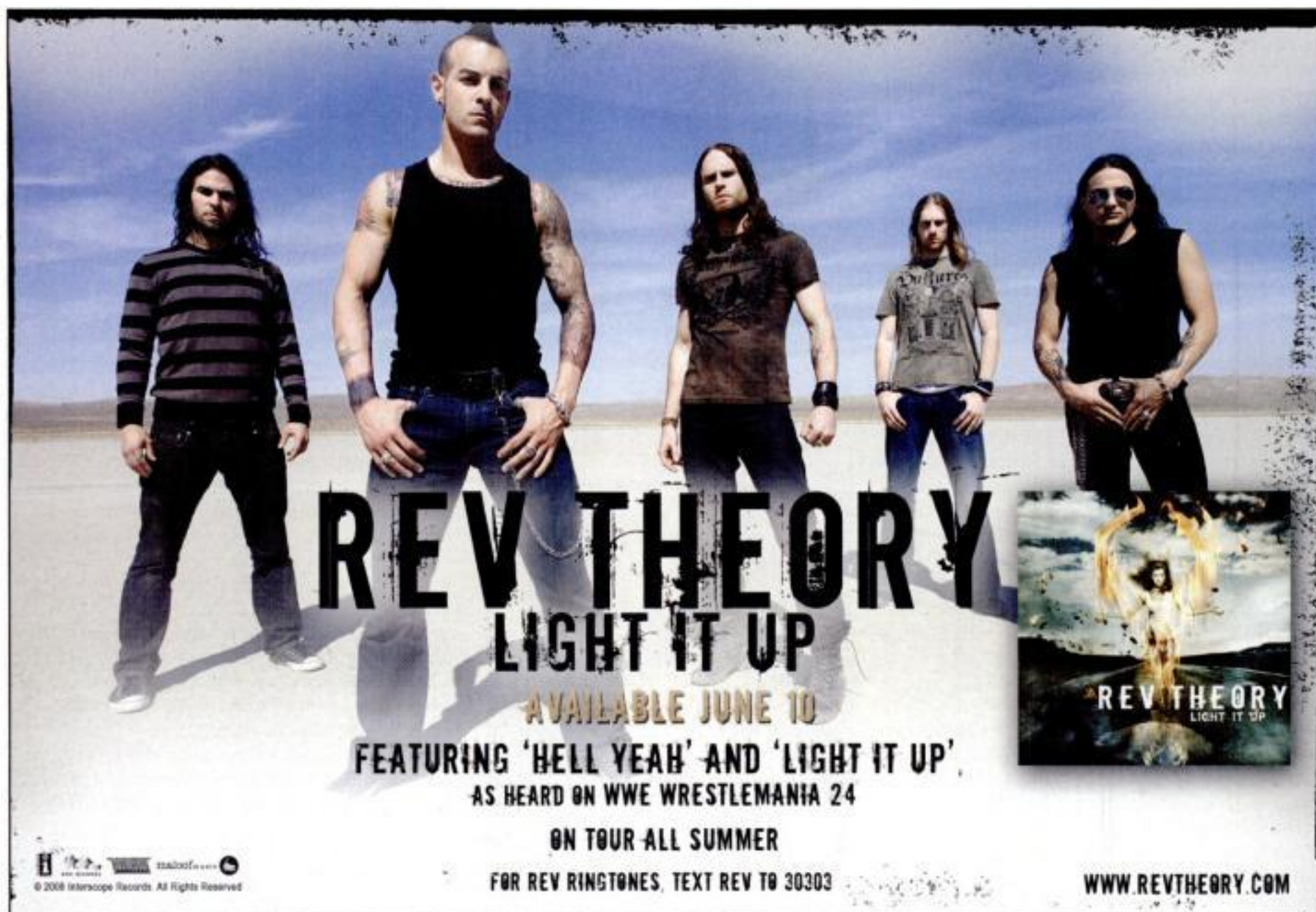
The idea of music's seismic force has long fascinated Donegan. He caught the buzz the moment he picked up the guitar, when he was a teenager living in his hometown of Oak Lawn, Illinois. Even then he knew something magical happened every time he played a power chord. "It's that way you feel the strings vibrating through the guitar and against your stomach," he says. "I don't know how anybody could get tired of that." Later, when he formed Disturbed with drummer Mike Wengren, bassist Steve "Fuzz" Kmak and singer David Draiman (bassist John Moyer has since come on to replace Kmak), he held

long and hard to that sensation as the band slogged through some decidedly un-metal-friendly Chicago clubs. "Making a name for ourselves was pretty tough at first," Donegan admits. "A lot of Chicago clubs at the time catered to rock and alternative bands. Metal was considered kind of uncool. So we just took our music to the kids, to the people. It's what we've always done. Before you knew it, we didn't need anybody else's scene. We had created one of our own."

Disturbed recorded a demo that caught the attention of Giant Records. After signing a deal, they threw down and recorded *The Sickness* with their friend and producer Johnny K. Powered by the hit "Down with the Sickness," the album was a roaring success, eventually selling more than three million copies. Two more Johnny K-produced albums, *Believe* and *Ten*



GROOMING BY KERI BLAIR FOR MAC COSMETICS



REV THEORY
LIGHT IT UP
 AVAILABLE JUNE 10
 FEATURING 'HELL YEAH' AND 'LIGHT IT UP'
 AS HEARD ON WWE WRESTLEMANIA 24
 ON TOUR ALL SUMMER
 FOR REV RINGTONES, TEXT REV TO 30303
 WWW.REVTHEORY.COM

© 2008 Interscope Records. All Rights Reserved.



JEFF WATSON
SIGNATURE
www.swingguitars.com

Photo by Matt Cohen

Swing
 Guitar Technology

blackouts

Seymour Duncan

Alexi Laiho. Sizzling. Volatile. Never boring. With Children of Bodom, Alexi revolutionized metal guitar. With Blackouts™ — Seymour Duncan's new aggressive active pickups — Alexi revolutionized his tone. Thanks to a circuit design that uses balanced inputs, not only do Blackouts have up to 14dB less hum than other active pickups, but they give Alexi more lows, more highs, and more output. Simply put, more tone.

Blackouts. The new black.



**Seymour
Duncan®**

© 2007 Seymour Duncan. All rights reserved. Photo: Toni Härkönen.

Copyrighted material

everything out till we find the best tones and frequencies that sit in the mix.

GW How much are you using the Washburn Maya on the album?

DONEGAN I don't think I changed it once.

GW I imagine it must be pretty cool to have your own signature model guitar.

DONEGAN The whole thing is pretty mind blowing for me. I remember being a kid playing in a garage band who dreamed about getting onstage. I never, ever thought in a million years that a big company would want to make a guitar for me. That said, when Washburn first approached me, I really wasn't looking to make a switch from what I had been using. But because Washburn is only an hour from where I live, and because they wanted me to be very hands-on with the

design, it led to some great discussions. So I went to see them, I told them about what I thought I was looking for, and they built a prototype that knocked me out. Once I tried the prototype in the studio, that was it. I said, "Let's do this thing."

GW Now, you have your own DigiTech pedal, the Weapon. How much am I hearing that on the album?

DONEGAN It's definitely on a few tracks. There's some overdubs you can hear it on. I actually used that pedal on the *Ten Thousand Fists* record on some drum parts. Mike wanted to create these drum loops, so he ran them through some distortion, and then I put them through the DigiTech pedal.

GW The riff of the song "Inside the Fire" is one of those curlicue patterns that could go any

number of different ways. How many versions of a riff like that will you come up with before you know you've got it?

DONEGAN I beat myself over the head with every riff, probably too much. The guys are always making fun of me 'cause I'm such a perfectionist. But a lot of the time, after Mike has laid down a drum part or David has done his vocals, I'll hear the riff and want to approach it differently. I admit that I get carried away with going back and trying to make improvements. That's just the way I am though.

GW But what is your process for writing riffs? Are you one of those guys who just zones out in front of the TV and jams?

DONEGAN A lot of the time, sure. Being at home is the best thing for my writing. Even if it's, like, four in the morning, I'll just wake up and start noodling around for a couple of hours.

GW The solo in "Inside the Fire" is a pretty big guitar hero statement. At this stage in your career, and because you're receiving such acclaim for your playing, do you feel pressure to deliver such Olympian-type performances?

DONEGAN I don't feel any pressure. I don't really think about it that much. I want the solos to serve a purpose but never as an excuse for me to show off. The majority of the time I try to play something that is influenced by what David is doing vocally or what the backing track is doing for me.

GW I find it hard to pinpoint your guitar influences—which is another way of saying you have a fairly unique style.

DONEGAN I don't think it was ever one main guy. Of course, I was very influenced by classic metal bands: Black Sabbath, Iron Maiden, Judas Priest, Queensrÿche, Metallica, Pantera... They were all powerful to me. I try to pick a little from all of the guitarists in those groups. And over the years, I've learned a lot from so many people. But there wasn't really one player who made me pick up the guitar; it was more like *everybody* did.

GW You're all over the whammy bar on "The Curse." I don't hear too much whammy action on the rest of the album.

DONEGAN Something about that song and the riff just made me want to go for it. Having more solos on this record than on anything else we've done, I guess I had a few tricks up my sleeve. Some songs had a little finger tapping, others had cool arpeggios. "The Curse" just kind of screamed out "whammy bar!" There have been players over the years—Dimebag and Randy Rhoads—who did amazing things with whammy bars, so maybe I just thought of them while I was playing.

GW As a player, do you ever feel restricted with your role in Disturbed and the music the band makes? Might you ever do a solo guitar record?

DONEGAN I don't know. I don't know where I would have the time to do that. I have my plate pretty full with Disturbed business. You know, we've worked so hard and been so dedicated to our fans—I wouldn't want to deny them anything the band has to offer. Plus, I don't know if I would feel right being away from the other guys. It feels...I don't know...like cheating on your wife or something. [laughs] I'm not saying the grass couldn't be greener on the other side, but you know...why chance it? ☀



TIRED OF AMP HUM & BUZZ AT THE GIG??



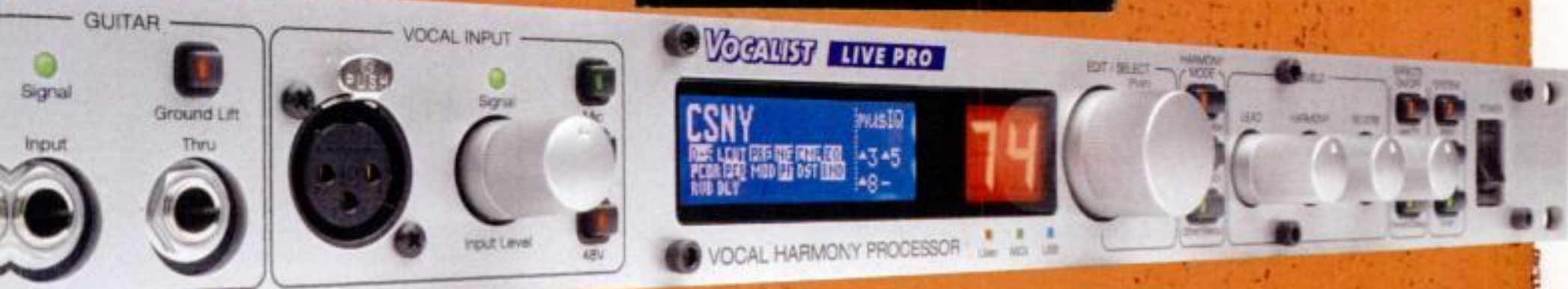
SOLUTION: THE HUM X™
**THE ONLY PRODUCT THAT EXTERMINATES
HUM & BUZZ AT THE SOURCE**



WWW.EBTECHAUDIO.COM

Multiply your favorite voice.

LIMITED TIME OFFER
FROM 5/1/08 - 6/30/08
FREE AKG MIC
WITH PURCHASE!
SEE BELOW FOR DETAILS



Great harmonies without the theory, programming or hassles.

The **Vocalist® Live Pro** is a rack processor based on the Vocalist Live 4 that includes a new MIDI interface that works with keyboards as well as guitars. Utilizing the magic of **musIQ™**, combining Note Detection and Chord Recognition with ground-breaking Harmony Generation, the VL Pro creates real-time 4 part harmonies along with your live voice accurately everytime without the hassles!

Engineered for use on stage and in the studio, you can expect world-class features: Lexicon® Reverbs, a Soundcraft® low-noise mic preamp, individual configurable voice outputs and more. For the most natural sounding harmonies, each voice also has real-time pitch correction, individual persona and gender. So easy-to-use, simply play and sing. Now for Keyboard, MIDI devices and Guitar!

VOCALIST



VL2



VL4



VLPro



LIMITED TIME OFFER

Buy any
DIGITECH VOCALIST
from 5/1/08 to 6/30/08 & get a
FREE
AKG D5 MIC!

Visit www.digitech.com/vocalist/akgd5offer for details.

www.digitech.com/products/Vocalistlivepro

Digitech

Powered by:
musIQ
musIQ is a trademark of Digitech Inc.



H A Harman International Company

RHOADS STORIES

Since Randy Rhoads' death in 1982, his guitars and amps have sat untouched and unseen. Now, *Guitar World* presents an exclusive look at his gear—from his first guitar to his last amp—and the tales they tell about his brief but blazing time on Earth. **BY ALAN DI PERNA**

Photographs by Travis Shinn



MUSONIA SCHOOL OF MUSIC IS a world unto itself. Housed in a trim little Cape Cod cottage, it's an oddly incongruent sight amid the squalid strip malls and decaying apartment complexes of Los Angeles' northern San Fernando Valley. At night, local gangbangers cruise the main drag just yards away from the building. Inside Musonia, however, a mood of quiet, tidy order prevails, for Musonia is the music school owned and operated by Delores Rhoads, mother of the late metal guitar legend Randy Rhoads.

Randy Rhoads, of course, is one of the big faces up there on the Mount Rushmore of metal guitar. His early Eighties work with Ozzy Osbourne is essential listening for all aspiring shredders; his early death, in 1982, has canonized him as metal's pale white saint, an anomaly in a genre best known for demonic bad boys dressed in black.

ON DISC

SEE ZAKK WYLDE DEMO THE NEW MARSHALL 1959 RANDY RHOADS SIGNATURE HEAD & CABINET

Musonia School of Music



Kelle, Delores and Kathy Rhoads



Packing slip on Randy's gear, signed by Ozzy Osbourne

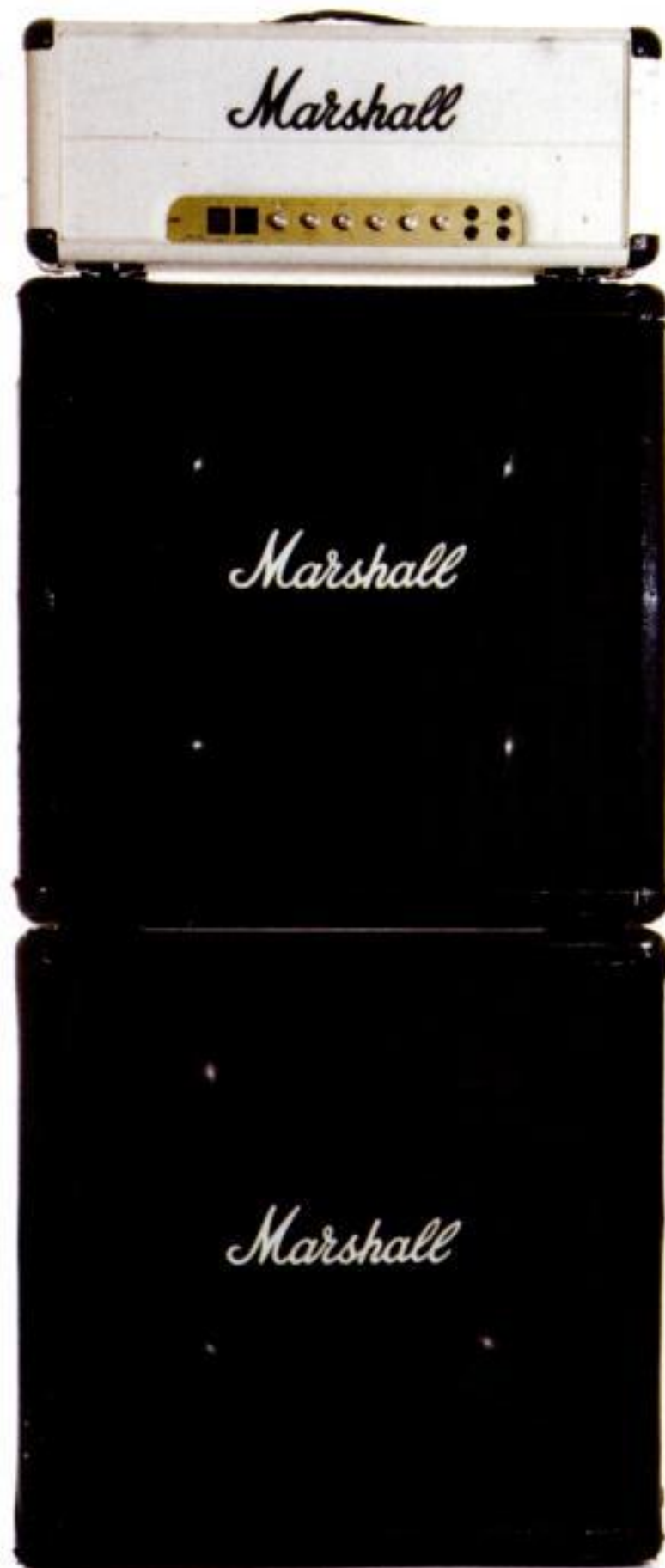
Hold for Pick-up
By/S.I.R.
To: Barry Rothman
9200 SUNSET Blvd.
L.A. CA. 90069
From: Ozzy Osbourne

Randy's first guitar, a Gibson Army & Navy flattop acoustic, style "GY"





Randy's Super Lead head; (below) with its two matching 4x12 cabinets. The front edges of the cabinets were covered with black tape to make them inconspicuous onstage.



And yet, the baddest of the bad revere Randy. It was none other than Zakk Wylde, heir to the Ozzy lead guitar throne, who insisted that Marshall create the new 1959RR Randy Rhoads model head and cabinet, one of many posthumous honors and tributes that Randy has received over the years.

Randy bridged the gap between proto-metal riffing (Page, Hendrix, Leslie West, etc.) and the full-blown shredding that got started in the late Eighties. He did so by introducing the discipline of classical musicianship into rock's dysfunctional gene pool, adding dazzlingly executed arpeggios and modal harmonic sensibilities to the rock guitarist's bag of tricks. That classical discipline is something that Randy acquired while he was growing up in the halls and chambers of Musonia.

The building has changed very little since Mrs. Rhoads built it in 1948. It looks exactly as it did in Randy's day. Inside, not a computer, iPod or television is in sight. Mrs. Rhoads was only recently persuaded to give up her old-fashioned rotary-dial telephone in favor of something a little more modern. The interior of the building is furnished in the colonial style that was popular with middle-class homeowners in the mid 20th century. Print portraits of the great classical composers—Bach, Mozart, Beethoven, Brahms—hang on wood-paneled walls. The building is modeled after a house that Mrs. Rhoads and her ex-husband, Randy's dad, had owned previously.

"We loved that house so much," says Delores, who is now 88 years of age, but still teaches at the school every day. "So we chose the same colors, the same wood, everything."

Randy's dad William was musical too, a clarinetist and music teacher. But he and Delores split up when Randy was just 17 months old. Mrs. Rhoads never remarried. She originally launched Musonia in conjunction with two business partners but now is the sole proprietor. Coming out of an era when women in business and single moms were the exception rather than the rule, she has maintained a successful establishment that still instructs some 80 students on a regular basis. These days, Mrs. Rhoads has some difficulty walking but nonetheless exudes a sense of quiet determination and purpose. A small-jeweled crucifix suspended from a chain at her neck suggests one source of her strength.

The homey, anachronistic rooms of Musonia are where Randy Rhoads received his early musical educa-

tion and where he spent some of the happiest days of his short life. Randy taught guitar at Musonia during his teens and early twenties. At the height of his tutorial career he had more than 50 students a week in his charge. It was from this studious background that he went on to rock and revolutionize the world of metal as lead guitarist for Ozzy Osbourne.

Since the guitarist's passing in 1982, Musonia has become a place of pilgrimage for the small but intensely devoted cult of Randy fans. Kelle Rhoads, Randy's elder brother by four and half years, tells how Japanese admirers will sit and meditate for hours in the tiny 10-by-10 room where Randy taught, lighting candles as if at a Buddhist shrine or a site of miraculous appearances by the Blessed Virgin Mary. For Kelle himself, every plank, instrument, chair and table inside Musonia is charged with memories of his late brother.

"Whether your readers believe this or not, I miss Randy every single day," he says. "At times I feel him with me, and at times I don't. But I always think about him and always with really good thoughts."

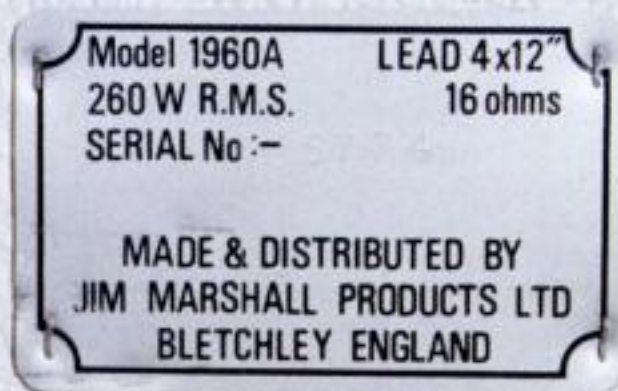
A rock and roller himself, Kelle played with Randy in a teenage cover band called Violet Fox before he moved on to sing with a number of L.A.-based hard rock outfits. But more recently he has turned to composing music for the pianoforte, writing and performing in the 19th century Romantic and Impressionist styles of composers like Liszt, Schumann and Debussy. "I compose music that went out of style 130 years ago," he jokes. "But I never made all that much money doing rock anyway."

Randy himself was moving away from rock and in the direction of classical music at the end of his life. It's something that Mrs. Rhoads deeply engrained in both her sons, a reverence for those august classical composers staring imposingly down from the walls of Musonia. Delores and Kelle Rhoads, along with Randy's sister, Kathy, have generously made themselves available to Randy's dedicated fans over the years, appearing at semi-annual memorial gatherings at the guitarist's gravesite in San Bernardino, California, answering mail and welcoming visitors to Musonia. Not surprisingly, many fans want to know how Delores is faring so many years after Randy's death.

"I tell the fans that I'm still in shock," she says. "Amazingly, Randy still has a mission. Even though he's not here, the Good Lord has placed him in a situation where he is able to encourage



Randy's first electric guitar, a Harmony Rocket thinline hollowbody



Back side of Marshall cabinet



Delores Rhoads with Randy's Jackson

young people. We get so many letters from people saying how much Randy inspired them. They say that over and over."

Guitar-playing Randy devotees, and fans of great tone in general, will have a chance to feel even closer to the departed legend with the release of the new Marshall Randy Rhoads signature model amp. It's an exact replica of the 100-watt Model 1959 Marshall Super Lead head and stack, done in custom white Tolex, that Randy played with Ozzy during the final years of his life. The original amp now belongs to the Rhoads family, which has retained possession of all the late guitarist's instruments, music gear and other personal belongings.

The family recently invited *Guitar World* to Musonia to check out Randy's original Marshall and other choice pieces of his gear, several of which haven't been taken out of their cases since the guitarist died, in 1982. (The equipment is usually kept at an undisclosed location but was briefly moved to the school for our visit.) The first piece to emerge from decades of dusty confinement is Randy's very first guitar ever: an ancient Gibson Army & Navy flattop acoustic, style "GY." Even with its strings currently missing, this is a highly collectible instrument, owing not only to its close association with Randy Rhoads but also to the fact that it was Gibson's first flattop. (Produced from the end of World War I until 1921, the GY predated Gibson's L-1 flattop by nearly 10 years.) The instrument originally belonged Randy's maternal grandfather, Dr. Fred Kell, a surgeon who played music as a way to unwind at the end of the day.

Affixed to the inside surface of the guitar's back, visible through the sound hole, is a circular sticker that reads "Gibson Mandolin Guitar Company, Kalamazoo USA." Originally sold as a budget guitar, the instrument boasts a



I think
Randy
affected
people so
deeply
because
he was so
sincere
about
everything
he did.
—Delores
Rhoads

simple trapeze tailpiece. Beneath the bridge there is a strip of cardboard that Randy added to raise the guitar's action. But that was only after he'd been playing the thing for a while. The instrument first roused his curiosity when he was still a toddler.

"Randy actually found it somewhere around the house," Kelle recalls. "He laid it flat on the floor and started to strum the strings. His hands wouldn't have been big enough to go completely around the fretboard at that point."

By the time he'd entered his sixth year, Randy began to take guitar lessons on the ancient Gibson. Along with his sister Kathy, one year his elder, Randy received instruction from Bonnie Chaikand, a teacher at Musonia. "They both started on what was called 'folk' guitar," Delores recalls. "They learned chords and they would apply them to songs of the day that they liked—not difficult at all."

Kathy Rhoads remembers assaying the Sixties rock classic "Louie Louie" with her brother in those early days. Being closer in age to Randy than Kelle, she enjoyed a particularly close sibling relationship with the future rock star. "When Randy and Kathy were kids, people thought they were twins," Kelle remembers. "There was a strong physical resemblance."

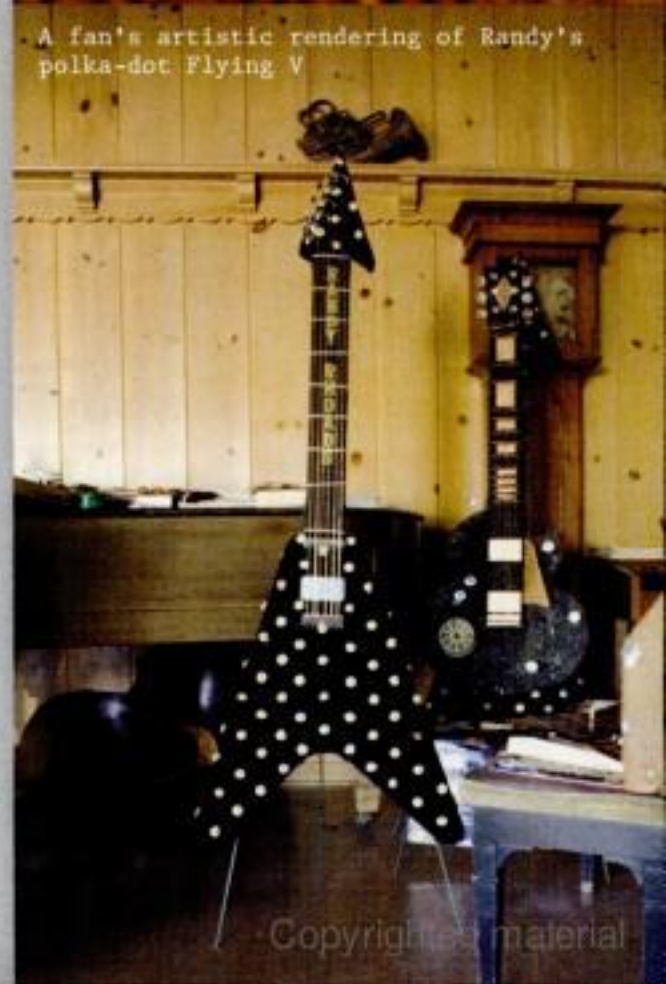
"We played a lot together," Kathy adds, "and we had lots of the same friends on the block." Both siblings attended St. Michael's Lutheran, a small private school in Burbank. With just 10 or 12 students in each grade level, the school combined grades to fill its classrooms. "Every other year, you were in a combined class," Kathy explains. "So, being only a year apart, Randy and I were in the same classroom for the first and second grade—he was in first and I was in second. And every other year it was like that."

Kathy soon lost interest in guitar, but Randy had found his life's calling in the

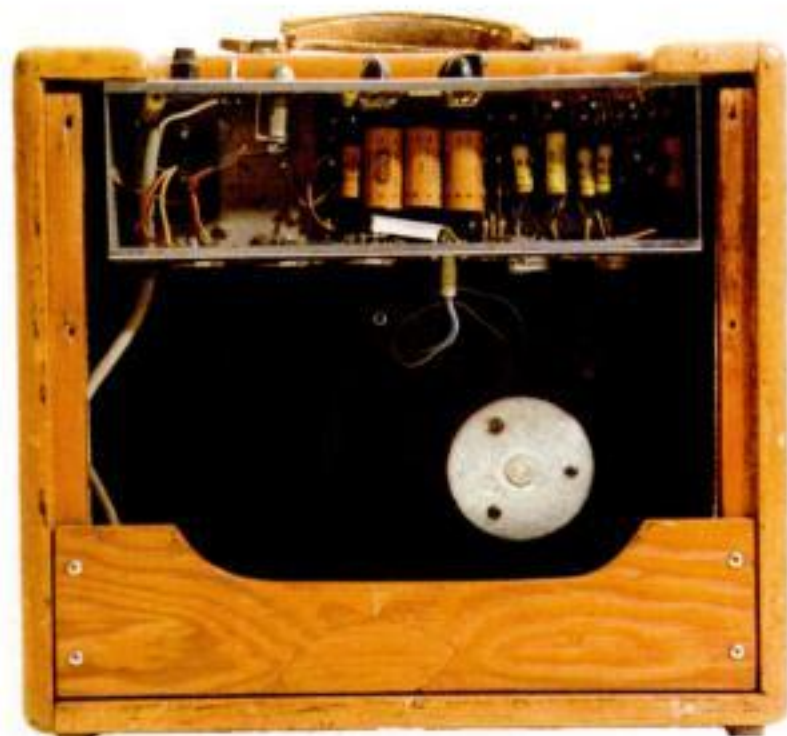
Detail of Gibson Army & Navy flattop acoustic



A fan's artistic rendering of Randy's polka-dot Flying V



Randy's last set list



His Fifties Fender Harvard Combo amp, which Randy stripped of its tweed covering and refinished.



By the end of the Seventies, the band's career was stagnant, but Randy was comfortable nonetheless. Being a hometown hero was enough for him. He was teaching at Musonia, attend-

Some people make headlines, while others make history...

MAKE HISTORY.™



**THE NEW
AMERICAN STANDARD
BY FENDER.**

Your musical heroes have made sonic history with our instruments for years. Today, it's your turn. Are you ready to make history?

Check out the new American Standards at...

www.fender.com/makehistory

Fender®
www.fender.com

© 2006 FMIC. Fender®, Stratocaster®, Strat®, and the distinctive headstock and body designs of this guitar are trademarks of Fender Musical Instruments Corporation. All rights reserved.

Copyrighted material

ing band practice and playing gigs in the evenings with Quiet Riot and spending time with Jodi Raskin, one of two women with whom Randy Rhoads is known to have had a romantic relationship.

So when he received an offer to audition for Ozzy Osbourne's band, Randy initially wasn't at all interested. "My brother was not a big Black Sabbath fan," says Kelle. "I was. But not him." In the end, it was Mom who convinced him to head over to Le Parc hotel in West Hollywood to try out for the position.

"I told Randy, 'In music, sometimes it's who you know rather than what you know,'" Delores recalls. "So you should go down and meet these people, even if you don't want to go with this band.' And that's what happened. Randy refused to go until he'd finished teaching his lessons for the day, which usually went until around 10 o'clock in the evening. So it was late before he was able to get there. And he wasn't gone long at all. I of course was still up when he came home. I said, 'What happened?' He said, 'Well, I was warming up a bit, tuning up my guitar, and Ozzy came out and said I had the job. But I don't know what job I got. Probably nothing will come of it. They won't call back.' But they did call back, in exactly two weeks, just as Ozzy had promised Randy."

And so Randy Rhoads, who'd never left home before, was whisked off to England with one of rock's premier nut cases, along with his manager—and soon to be wife—Sharon Osbourne, plus the rhythm section of Lee Kerlake and Bob Daisley, two grizzled British rock vets. Together they launched Ozzy's post-Sabbath career and made metal history with 1980's *Blizzard of Ozz* album and tour.

Randy Rhoads was now a hot new, high-profile rock guitarist. As such, he could play any gear he wanted. He got together with luthier Grover Jackson to create the now legendary asymmetrical Flying V-shaped Concorde guitar, also known as the Randy Rhoads signature model. And it was with Ozzy that Randy played Marshall amps for the first time. In Quiet Riot he'd used a Peavey Standard solid-state head with two Altec-loaded Ampeg cabs. As the guitarist for Osbourne, however, Randy found it was time to move up to the metal standard.

He played rented Marshalls at first, but in January 1980, Randy went down to Marshall HQ and ordered up a custom rig, with a hot-rod front end and white Tolex covering. White had been his trademark color ever since he saw Mick Ronson and his white Les Paul with Bowie all those years ago.

Today, those very same amps are in the proud custody of the Rhoads family. On the day of my visit, the amp's

GHOST IN THE MACHINE?

BERNIE TORME recalls Randy Rhoads' haunted pedal board and wonders if the departed guitarist was pushing his buttons. BY ALAN DI PERNA

THE FIRST GUITARIST to replace Randy Rhoads in Ozzy Osbourne's band was Irish-born, London-based axman Bernie Torme, who had been playing guitar for original Deep Purple vocalist Ian Gillan and had just finished his first solo album when the call came in from the States.

"Randy died on a Saturday, and I was called on the Tuesday morning after that," Torme recalls. "My immediate reaction was to say no, because my album was coming out in a month and I had a tour booked. But they basically asked repeatedly, and I wanted to help out. I was able to postpone a few dates on my tour, so I said, 'Okay, I'll come.'"

Of all the metal guitarists kicking around in 1982, how did Torme get chosen? "I had been on Jet Records—the label to which Osbourne was signed—and had briefly seen Ozzy a couple of times in the offices a few years earlier," Torme explains. "Although I was completely unknown in the U.S., I had a reputation in Europe at the time as a name guitarist who was quite showy onstage and who sort of played in the same stylistic area that Randy did. A lot of people had told me, 'Ozzy's new guitarist is amazing,' but I hadn't heard Randy at all. Just before I flew out, I was given both albums, *Blizzard of Ozz* and *Diary of a Madman*. I put them on, and I was absolutely blown away. I was thinking, Oh my God, I can't do this."

Right from the start, the whole thing was a little unnerving for Torme, who hadn't realized that Ozzy was playing big arenas in the U.S. "I was expecting just to play venues of 1,000 or 2,000 people," he says. "And also I was expecting



Torme in a recent live performance

the music to be basically like Sabbath had been."

Torme nonetheless soon found himself in L.A. where he passed an audition with Ozzy keyboardist Don Airey. From there it was on to a string of East Coast gigs. To Torme, these seemed doomed from the start. "The record company had shipped all my gear to the States," he explains, "but it had gone to L.A. Meanwhile I was on the East Coast. The first gig was in Allentown, Pennsylvania, and I hadn't any gear at all, except for the two guitars I had with me. I had no pedals, no amp tops...nothing. They were trying to get my pedals and amps to me in time for the gig, but they never arrived. So I ended up using Randy's pedals."

"It was a sore subject,

because I wasn't keen to use his pedals. It seemed awfully disrespectful. I know it caused everyone else in that band a bit of a problem, too. It was not the thing I wanted to do at that stage."

The pedal board itself was notoriously fritzzy and was known to have caused Rhoads some problems. But when the thing started acting up on Torme, he immediately feared that some kind of supernatural retribution was being exacted.

"I'm onstage, and the pedals are turning off and on by themselves. I'm thinking, Oh my God, what is going on? This is not good. Remember that, by this point, I'd come across from England and I hadn't slept probably for three days. I was jet lagged and freaked out, totally panicked in terms of trying to remember the arrangements and chord progressions and what song was happening next. It was a full-on show. Basically, the whole time I

THE PEDALS STARTED TURNING ON AND OFF BY THEMSELVES. IT WAS LIKE, 'OH NO, THIS ISN'T RIGHT. RANDY DOESN'T WANT ME HERE.'



Randy's "cursed" custom pedal board with its road case

THE ONE



SE ONE

Video demo available on our website
prsguitars.com/seone

PRS PAUL
REED
SMITH
GUITARS
www.prsguitars.com

© 2007 PRS Guitars Photography by Marc Quigley

Copyrighted material

bulky road cases—still labeled “Ozzy Osbourne”—are blocking up the hallway at Musonia. Randy played a six-cabinet setup: three slant fronts atop three straight fronts. The faceplate of the head, which bears the serial number 10328L, has scratch marks where Randy’s guitar tech Pete Mertens etched the guitarist’s preferred settings into the metal. The head and cabs all bear a scuffed up appearance and funky aroma of genuine road gear. While they were originally all white, the front Tolex edges of the head and cabinets were masked out in black tape to make them blend in with the medieval castle stage set that Ozzy used on the *Diary of a Madman* Tour—a set that Randy is known to have hated, incidentally, as it made it difficult for him to hear his guitar onstage.

Kelle Rhoads has an intuitive sense that Randy, in some realm beyond our own, is pleased that his amp rig is back in action: “I am convinced that Randy was really happy the day the guy from Marshall visited us and we uncorked that amp and cabinets, because they kind of got liberated after 25 years. And I think it was a special thing for Randy to see those things come out of their cases and be brought back to life again. I could just feel it—that Randy was hanging out and he was smiling as those things got taken out of the boxes.”

Another key element in Randy’s rig during his final days was a custom pedal board. It’s an efficient-looking unit bracketed with a Cry Baby wah on the left and a Roland expression pedal on the right. Nobody’s quite sure what’s under the hood.

“That pedal board has a curse on it,” Kelle maintains. (See sidebar, page 78.) “The first one who experienced the curse was Randy. He worried about it constantly. I remember the first time he came back to L.A. to play a show with Ozzy at the Long Beach Arena. It was a hot day in June 1981 and Randy was returning to his hometown as a conquering hero, the local guy who made good. But on the way down in the limo, all Randy could talk about was that pedal board. Throughout the whole trip he was going, ‘Oh man, this isn’t gonna work. Oh man...’ Randy and my sister are the two great worriers of my family. They achieved a level of being able to worry in life that’s truly amazing. So this board was Randy’s nemesis. But for the show, it worked like a charm. The whole set was a huge triumph. At the end of it, I remember Tommy Lee from Mötley Crüe picking up my mom and dancing with her, and they were both crying.”

It’s no secret that Randy Rhoads wasn’t an entirely happy camper at the end of his tenure with Ozzy. Life on the road with heavy metal’s original Prince of Darkness was a little too

much for a nice Lutheran boy from Burbank who’d never been away from home on his own before.

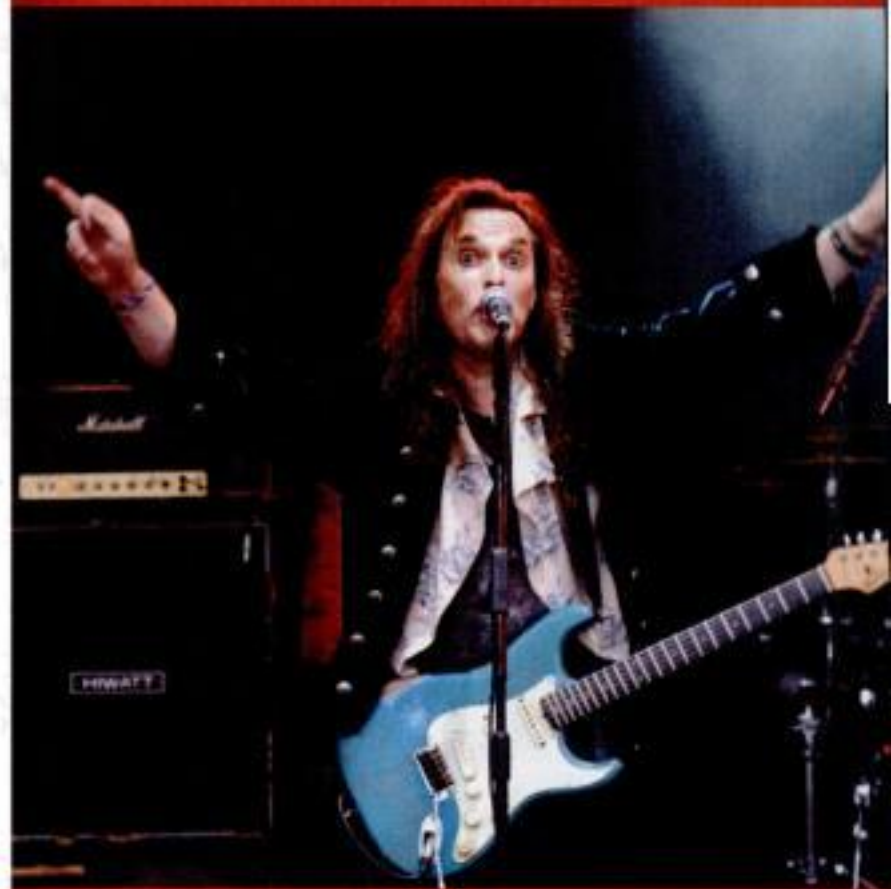
“You know, Ozzy drank too much and was using drugs and so forth,” Delores says. “And Randy didn’t like any part of that. One thing that bothered Randy so much was they would call for a rehearsal and Ozzy wasn’t available. ‘Where’s Ozzy?’ Well, he was...out. That would bother Randy because all he wanted to do was the music. That was his focus: to go forward with the music. But I guess missed rehearsals happened regularly at that time. Back then, Ozzy was doing and saying a lot of things that I’m sure he regrets today. All that was foreign to Randy because we’d been really protective of him with our church and school. Randy was a homebody. He liked to be at home, and that was his first experience being in a completely different environment with completely strange people. And he got homesick—he would call us a lot. It was okay as long as he was playing, even on tour. But if he had a day off, it would not be a good day. He’d want to go home.”

Randy had begun to study classical guitar in England. He had plans to quit rock to study music at UCLA, his mom and dad’s alma mater. In the end he wanted to join the immortals on the walls of Musonia.

“We had just started to inquire about that,” Delores says. Randy wanted to get his bachelor’s degree at UCLA, and he wanted to go for his master’s degree in Europe, because he said the teachers there were really a little superior. He was looking forward to doing that.”

Instead, Randy Rhoads joined the faculty of angels. A plane crash claimed his life on March 19, 1982, leaving a great gap in the lives of his family, friends and fans that has never quite been filled. Visiting Musonia, one feels that the clock stopped the day Randy died. That is why the place is so oddly anachronistic. Delores Rhoads isn’t just being dramatic or serving up a printable quote when she says she’s still in shock. But this is also why the legions of devoted fans and memorial gatherings are so important to the Rhoads family. Far from being a nuisance, the fans help fill the gap that Randy left when he died.

“I think Randy affected people so deeply because he was so sincere about everything he did,” she says. “It affected people who saw him in concert when it was possible to do so. He had a charisma about him and it transfers through his music. And now we have a lot of very young people who are fans, who did not get the opportunity to see Randy play live. But I believe that the music still transfers that same inspiration to them.”



was shitting myself. So when the pedals started turning on and off by themselves, it was like, Oh no, this isn’t right—Randy doesn’t want me here. But, having said that, the pedals all went on and off at appropriate times. So if it was haunted, maybe he was helping me. I definitely needed help.”

Torme stuck it out for five or so more East Coast dates. He doesn’t recall the exact number. “I remember staying at hotels in rooms booked under Randy’s pseudonym, which was ‘Roy Rogers’ on that tour,” he says. “That was pretty weird, too.” The big date on that leg of the tour was New York’s Madison Square Garden. By this point, Ozzy’s faux castle stage set had begun to seem like a dungeon of doom for Torme.

“I remember being behind the castle portcullis at the beginning of the show, as the intro tape rolled, and watching Sharon [Osbourne] being carried off unconscious, with blood pouring from her throat. A firework thrown by the audience had bounced under the curtain and up to her throat, exploding just as she was walking off, having wished Ozzy good luck for the show. Ozzy didn’t know about it until after the show. And I spent the whole show wondering whether she was alive or dead. Very stressful.”

Finally, says Torme, “I reached a point where I thought, I have my own tour waiting in Europe, and I can’t keep putting people off. I was only asked to do this Ozzy thing temporarily, and temporarily is all I can do it for. I had a chat with Sharon and Ozzy, and they were completely understanding of my position. They said, ‘Please stay until we find a replacement.’ I said ‘Yeah, of course.’

“At that point, someone said that Brad Gillis had actually been sent out by—I think it was Epic Records in L.A. He was traveling on the crew bus because nobody in the band seemed to want to try him out. So I went to Don Airey, who had tried me out initially, and asked him about trying out Brad. He said, ‘Yeah, okay.’ So they auditioned Brad, and everyone was happy he was able to play. But they were slightly apprehensive about whether he had the onstage experience to be able to carry it off. They had him play a show with them somewhere in upstate New York. I was in the audience. And Brad was great. So I went to Ozzy the day afterward, and he said, ‘Yeah, cool.’ And I went home and did my own tour.”

These days, Torme is still storming Europe with the hard rock trio GMT. Their debut album, *Bitter and Twisted*, came out in 2006, and they have a new one on the way. But looking back on his brief tenure with Ozzy, the guitarist is neither bitter nor twisted.

“People have asked if I regretted choosing to leave Ozzy, and I don’t. I would have liked to have stayed and played with that band, because it was a great band. But I don’t think the circumstances were right, replacing Randy and all. ‘Cause it was just so tragic. At the time he died, Randy had not really been with Ozzy long enough to have attained the totally deserved iconic status that he now has. I learned so much from trying to play his parts, and I’m thankful for that.”

ZT3 TRANSTREM

TRANSPOSING TREMOLO



STEINBERGER

STATE OF THE INSTRUMENT.

a part of the Gibson family of brands

The NEW Steinberger ZT3 equipped with the revolutionary TransTrem™ is the world's only guitar capable of immediately transposing and locking into 5 different keys. Unlocked, the TransTrem is the only tremolo that can also bend chords in pitch. Add to that, legendary Steinberger quality, performance and comfort and you've got a guitar like no other. Contact one of these **Steinberger Showcase dealers** to get your hands on the guitar of the future... today.

Experience the ZT3 on-line at www.Steinberger.com/ZT3

Jim's Music, Irvine CA
Grandma's, Albuquerque NM
Fullers, Houston TX
Murphy Music, Irving TX
FQMS, Louisville KY
Sweetwater, Ft. Wayne IN
Victors, Midland Park NJ
CME, Chicago IL
Guitar City, Columbus IN

Buddy Ringo, Elizabethtown KY
Motor City, Waterford MI
New York Music, Boardman OH
Music Emporium, North Bellmore NY
All Music, Plainview NY
HOG, Rochester NY
Generations Music, Niagra Falls NY
Dicks Country Store, Churubusco NY
Carpenter World, Hagerstown MD

Jammin Johns, Jacksonville NC
Morrison Brothers, Ridgeland MS
Hugo Helmer, Burlington WA
Music Machine, Kennewick WA
More Music, Santa Cruz CA
Mammoth Music, Anchorage AK
Apple Music, Portland OR
Musicians Friend, Medford OR
Visit www.Steinberger.com for address and phone numbers



Dweezil rehearsing at
Frank Zappa's fabled
recording studio, the Utility
Muffin Research Kitchen



TOTALLY FRANK

WHEN IT COMES TO FAITHFULLY RECREATING **FRANK ZAPPA'S** MUSIC AND TONES, HIS SON **DWEEZIL** HEADS TO THE ORIGINAL SOURCE: DAD'S COLLECTION OF EXTREMELY RARE GEAR.

BY ALAN DI PERNA
PHOTOGRAPHS BY TRAVIS SHINN

FOR THE PAST TWO YEARS, Dweezil Zappa has spent the majority of his waking hours learning, studying, analyzing, rehearsing and performing the music of his father, the late Frank Zappa. It's an arduous task, and Dweezil is quite good at it. So are all six members of Zappa Plays Zappa, the band that Dweezil put together with the goal of reproducing Frank's music as accurately, faithfully and lovingly as possible for the delight and edification of live audiences. When Dweezil hits that stage every night and straps on his guitar, he's as prepared as any human can be.

"But even so," he says, "plenty of times I go onstage and feel like I have no idea how to play the song. We could have played it a thousand times before, but it's hard to keep all that stuff in your brain. You can rely on muscle memory—that works, up to a point. Your hand starts going to a place

on the fretboard and you think, Oh yeah, that's what I'm supposed to play. But in many cases, I can't think fast enough.

"It feels weird to be so on the edge that I could bail out at any moment because I have no idea how I'm doing it or even why I'm doing it."

Obviously, it's not easy to be the son of a genius. Frank Zappa created more than 60 albums during his 52 years on this earth, all of it harmonically dense, obsessively detailed music written in a variety of asymmetrical time signatures. Even his more "accessible" numbers, like "Dinah-Moe-Humm," "Montana" and "I Am the Slime," are daunting to perform, no matter how many music lessons you've had.

In keeping his father's music alive, Dweezil has had to become a bit of an archivist, musicologist and conductor. He's developed a great ear for unraveling gnarly passages of Zappa





music, and he's evolved into a sweep-picking monster of a guitarist, able to whip out some of his dad's wickedest licks, as well as play stuff that Frank wrote for other instruments and never intended to be performed on guitar.

Dweezil's HQ is the same as his dad's: the Utility Muffin Research Kitchen (UMRK), a recording studio Frank built into the ground level of his house in Laurel Canyon, L.A.'s storied rock star enclave. The place looks much the same as it did in Frank's day: a vast wood-paneled recording room, a spacious control room and glassed-off vocal booth half sunk beneath the main studio's floor level. The studio gear has been upgraded since Frank's passing, but the place is still something of a de

facto Frank Zappa museum.

In one dark corner of the studio are two guitar racks loaded with Frank's old guitars, each one an object of veneration for rabid Zappa-philes. Sweet Jeezus! There's the Gibson ES-5 Switchmaster that Frank played on *Freak Out!*, his revolutionary 1966 debut album (the a legendary ax is depicted on the original album's inner sleeve). There's the Les Paul seen on the cover of *Shut Up 'n Play Yer Guitar*. And over there—Holy Mother of Rock and Roll! It's the Stratocaster that Jimi Hendrix burned at the Miami Pop Festival back in 1968. Frank Zappa and the Mothers of Invention were on the bill with Jimi, and the charred remains of his ax were passed on



to Frank, who later resurrected the Strat as a working guitar.

Many would argue that these guitars should be hanging on the walls of the Rock and Roll Hall of Fame or some other worthy rock museum, but not Dweezil. Like his father, he has little use for sentiment, sanctimony or the nurturing of hallowed institutions. For him, these guitars are musical instruments—working tools. Why hang them on a wall somewhere for tourists to gawk at when he might need them to bring one of Frank's compositions to life?

As a case in point: when *Guitar World* recently visited UMRK, Dweezil was hunkered down with guitar systems designers Thomas Nordegg and Eddie Clothier, working the kinks out of a mammoth guitar rig that integrates choice pieces of Frank's gear with the finest and very latest in current guitar technology (see sidebar, below). Dweezil is



Axes of Dweezil

THE SECRET WEAPONS BEHIND HIS KILLER TONES

ONSTAGE WITH ZAPPA Plays Zappa, Dweezil Zappa plays Fender Eric Johnson signature model Stratocasters, which he pronounces "great and well balanced, probably the best-sounding Strat I've ever heard." On the *Zappa Plays Zappa* DVD, Dweezil can be seen playing an Eric Johnson Strat retrofitted with a lefty Warmoth neck. "I just thought it would be fun to make that guitar a pseudo-white Hendrix Strat," he says. "I like that look."

Another of Dweezil's EJ Strats is outfitted with a bridge-mounted piezo pickup, which helps him achieve some characteristic Frank Zappa guitar tones. "Around the time of *Shut Up 'n Play Yer Guitar*, Frank had a Barcus Berry [acoustic guitar] pickup on that Hendrix Strat [see main story]. And that was a precursor to his putting piezos on some of his Strats. So all that super-clean stuff you hear on some of his recordings is a combination of the specialized

EQs he had built into his guitar and those transducer-style microphone pickups."

One of Dweezil's key instruments is a stunning replica of a Sixties SG Standard, built for him by Gibson and lovingly antiqued to look like a true relic. "A lot of people mistakenly think it's one of Frank's SGs," he says. "But it isn't. I don't bring any of Frank's guitars on the road. That would hardly be practical."

For this year's round of ZPZ touring, Dweezil has added a thinline hollowbody Hagstrom Viking to his arsenal. Frank played Hagstroms in the Sixties and even did a few ads endorsing the Swedish brand. Dweezil will appear in a new Hagstrom print ad that exactly duplicates one that his dad did way back when. "The tonal character of that guitar is really interesting and different from anything else that I have," Dweezil notes. "But I can get some of the sound Frank was getting in the early days when he was using his [hollowbody electric] Gibson Switchmaster."

Lastly, books have neither strings nor frets, but Dweezil says he never would have gotten good enough to play Frank's music without *Sheets of Sound for Guitar* by Jack A. Zucker and *An Improviser's OS* by Wayne Krantz.

—Alan di Perna

Dweezil is very hands-on in all aspects of Zappa Plays Zappa.

He also played a key role in the mixing and picture editing of the group's self-titled debut release, a masterful two-DVD/single-CD set that documents ZPZ's inaugural tour in 2006. That was the tour on which Dweezil and his band shared the stage with Frank Zappa alumni Steve Vai, Terry Bozzio and vocalist/saxman Napoleon Murphy Brock. It's the next best thing to being at a Zappa Plays Zappa show, and it may be even better, since the camera takes you behind the instruments and lets you peer over each player's shoulder as he or she executes dexterous maneuvers that are surely against the law in certain Bible Belt states.

Being deeply involved in all aspects of Zappa Plays Zappa, Dweezil finds himself maintaining the same punishing work schedule that his dad did. "I know from growing up with Frank that he was constantly working, 17 to 20 hours a day, every day. No matter where he was, he was always working on something. That amount of creativity is just insane. So to find a balance to get that stuff done—to get the ideas out of your head and record them not just well but extremely well—that's an amazing accomplishment."

♦♦♦♦♦

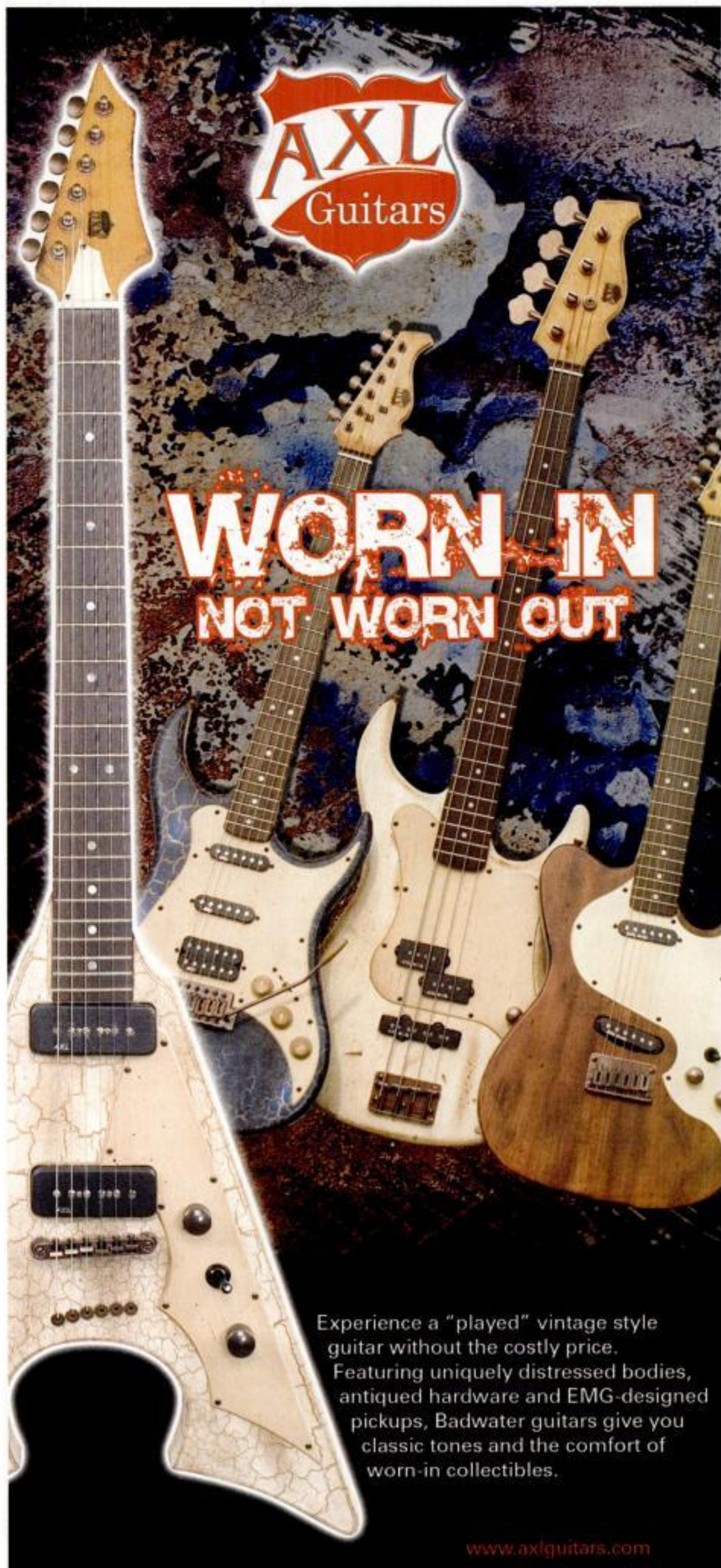
GUITAR WORLD What have the past few years of touring with Zappa Plays Zappa taught you about Frank's music that you didn't know when you started out?

DWEEZIL ZAPPA I discovered what a brilliant arranger he was. The music is meticulous on every level. Even when I think, Oh this song is going to be a little easier, it never is. For guitarists, in particular, it's hard. Typically, I would memorize music in a pattern-based way, but you can't really do that with Frank's music because there are no patterns in it. You have to know why each note is where it is, because the harmony and the chord progression at that particular point might last for only a couple of beats, and the note works for a specific reason. So in addition to working on my technique, I had to do a lot of music training and study a lot of theory that I didn't have in my background.

Also, I still don't read music very well, but it's my goal to, because everybody else in the band reads very well. I learn all my parts by ear.

GW When you prepare music for the stage, do you mainly work from Frank's live recordings? Did he arrange music differently for the stage and the studio?

ZAPPA He definitely did, and sometimes we'll try to recreate something from a live recording of his. But other times we may want to play the well-known album version of a song. Either way, we'll try to dissect the original and get all the parts and sounds as exact to the era as possible. We treat Frank's music the same as any other composer—Mozart, Beethoven or whoever. Orchestras that play that music don't rearrange it, put in new notes and say "I'm gonna do it *my* way." When people do that with Frank's music, it's actually quite annoying to me. I figure that a lot of people who come to the shows have never heard a lot of this material before. And so the first impression should be as close to the original as possible, because oftentimes first



AXL
Guitars

WORN IN
NOT WORN OUT

Experience a "played" vintage style guitar without the costly price. Featuring uniquely distressed bodies, antiqued hardware and EMG-designed pickups, Badwater guitars give you classic tones and the comfort of worn-in collectibles.

www.axlguitars.com



◆ A 100-watt Andy Fuchs Plush line amp and cabinet with an Acoustic 270 solid-state bass amp in between



◆ A rack with Frank's two Mic Mix DynaFlangers (at bottom)
◆ Frank's Mu-Tron Bi-Phase pedal



◆ A few of Andy Fuchs' Plush effect pedals share space with a B.K. Butler Real Tube Overdrive and Voodoo Lab Pedal Power 2.



Dweezil uses Red Bear Trading Company handmade guitar picks



"A LOT OF PEOPLE AREN'T USED TO THIS MUCH CONCENTRATION. IT REALLY DRIVES SOME PEOPLE NUTS."

impressions are the most important thing.

When I was 12 and I heard Van Halen play "You Really Got Me," I didn't realize that they were covering a Kinks song. So when I heard the Kinks version later on I thought, Man, these guys suck. They can't play that Van Halen song for shit. So if you don't know where something's coming from, you get used to the wrong version and can be confused later on. That's why I want Frank's music to be performed as close to the original version as possible—because the music speaks for itself. That's the true voice here. It's not about me. It's not about anybody in the band.

GW And just as many of today's baroque and early music groups use period instruments to make the music sound as close as possible to how it would have sounded in Vivaldi or Bach's time, you're doing the same with your instrumentation.

ZAPPA Definitely. The instrumentation and sonic character of the original record is every bit as important as the song itself. What it's made out of is completely part of the picture.

GW To that end, you've begun incorporating Frank's guitar gear into your rig. What do you have in there that Frank used to own and play?

ZAPPA There are two Mic Mix DynaFlangers, which is the flange sound he got all over *Joe's Garage* and the *Shut Up 'n Play Yer Guitar* records. And to go with that, he used an Aphex compressor [*the Expressor*] in the studio to compress the hell out of those flangers. It's what he described as a "pillowy" sound. And I actually have that compressor built into my rack, so I can recreate the exact sound he had in the studio. I also have Frank's Mu-tron Bi-Phase pedal, plus a dbx 162 compressor and Eventide 949 Harmonizer that were his. And there's this thing called the Systech Harmonic Energizer that I put in my rig last year and that Frank used to use in the early Seventies. It's basically a one-band parametric EQ. You just choose a frequency where your guitar naturally resonates and wants to feed back, and add gain. So it's a great distortion element,

and it ends up sounding like a half-cocked wah sometimes. What people think is a wah on Frank's recordings often isn't. If you never hear the envelope change, it's the Systech and not a wah pedal.

GW So that's one element in Frank's characteristic "honky" tone?

ZAPPA Yes. And the Systech eventually prompted him to start putting EQ circuits right into his guitars, which gave his guitars a ton of gain. They had 18dB more output than a normal guitar. So then he would use amps and effects differently. Because he was hitting the front end with so much more signal, he would usually rely only on the power section of his amps and back off on the preamp gain. So his signal wasn't very hissy, even on the loudest, most distorted sounds.

He was really a master of figuring out the right blend of effects and applying all his studio knowledge in a live situation. He used those built-in EQs as an onboard mixing console. When he was standing on a different stage each night, he could dial in the right frequency to make sure his guitar was really cutting through properly.

GW What else is in your rig?

ZAPPA I've got a lot of these new pedals that Andy Fuchs built, from the Plush line that he's created. I'm using his amplifiers as well: two 100-watt heads with a cabinet each, plus a Fender '65 Reissue Twin Reverb that I had modded with an effect loop. The rig also includes an Acoustic 270 solid-state bass amp that Frank actually used onstage in the mid Seventies, with a built-in fuzz circuit and graphic EQ. The cool thing is I found an interview online where he was talking about using that amp, and he gave his exact settings. So I'm able to set it up that way. If you hear it, you'll say, "Oh, that's a Frank sound."

GW So you're really combining historical vintage with ultramodern.

ZAPPA Yeah. I also have two DigiTech GSP 1101 [guitar multi-effect] units. The amp modeling in those is pretty good. I've been skeptical of some of that stuff in the past. But the DigiTechs work

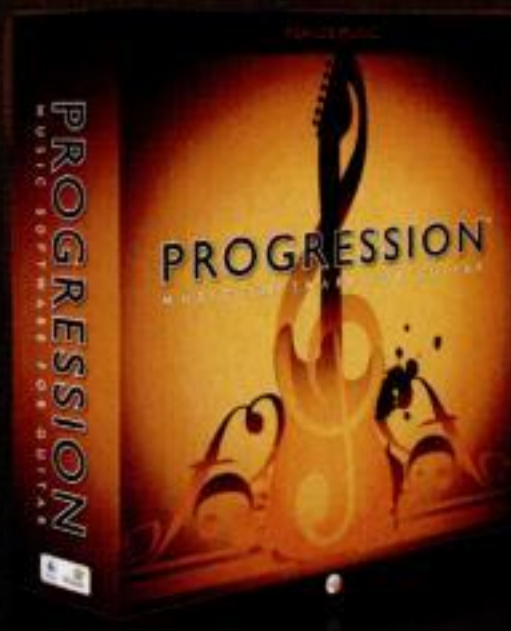
HARD ROCK MEETS HARD DRIVE

PROGRESSION is the first software that enables you to write for guitar via tab or notation and hear it back instantly with controllable sampled sounds. The real audio samples combined with amp simulators and VST effects, make it fast and easy to turn raw talent into real music you can hear, save, and share.



AUDIO SAMPLES FROM TOP PERFORMERS:

- Acoustic and Electric Guitar by Neil Zaza
- Electric Bass by Victor Wooten
- Drum Kit by Roy "Futureman" Wooten
- Upright Bass, Grand Piano, Clavinet, Fender Rhodes



FEATURES YOU WANT:

- Learn and utilize chords with the interactive chord library
- Use alternate tunings or add and remove strings
- Import and export MIDI and MusicXML files
- Easily create .wav files

Why do guitar players, instructors, and project studio owners applaud PROGRESSION? Check it out and see for yourself! www.notionmusic.com



Copyrighted material



Dweezil's Axess Electronics FX-1 footswitch unit

with a loop through your power amp, so the modeling isn't affected by the preamp, and that makes it a lot more accurate.

The digital brains for the whole rig are two [Sound Sculpture] Switchblade switching units. I had one Switchblade in my old rig. Moving up to two just gives me an insane amount of possibilities. I can route literally anything to anything via a laptop computer and store all the routings as patches that I can call up using an Axess Electronics FX-1 footswitch unit in my pedal board. Part of the way I designed the rig came from my experimenting with Native Instruments' Guitar Rig software, because it lets you create so many advanced signal-processing chains. I can have completely different sounds coming out each of my amps and use a foot pedal to crossfade between them.

GW I know that you learned Frank Gambale's sweep-picking technique to execute some of the really fast passages in Frank's music. But have you been able to customize that technique to your own purposes?

ZAPPA I've been able to come up with some things that I don't hear other players doing. Because there are so many odd groupings that I've learned from Frank's music, I've incorporated some of that into my soloing. So now I can have weird sections where I'm specifically playing two quintuplets, a septuplet or something else. I know where I want to make these odd groupings happen. For example, a quintuplet: one stroke on the high E string, a pulloff and then strokes across the next three strings [B, G and D]. Once you have that as a pattern, you can move it around the fretboard. You won't hear a lot of people playing that.

The hard thing about learning sweep picking is it's really easy to rush or drag something, because the pick can get stuck. There's a lot of scraping across the string action, so you can get stuck and look like a jerk. When it comes to playing really hard things that are in "The Black Page" or "Inca Roads"—things that were never meant to be played on guitar, and where timing is an issue—it takes a lot of practice.

GW Does this require any particular type of pick?

ZAPPA Well, I've started using these picks made by the Red Bear Trading Company, and they're great. They're very firm and have a very smooth surface. This guy makes them by hand and uses a laser to cut in beveled edges. There are a few circular holes in the middle of the pick for a better grip. And this pick makes a huge difference in tone and playability. I can't stress it enough. As hard as some of this music is to play, it's made easier because of the pick. But these aren't picks you'd want to throw out into the audience. They're kind of expensive.

GW What kind of picks did Frank use?

ZAPPA In the early days he was using the little teardrop Gibson picks. When I started playing guitar, I would leave all kinds of picks laying around and Frank started picking up whatever I had. He ended up using Fender mediums for a while. I became friends with [Ratt guitarist] Warren DiMartini, who was using steel picks, and around '87 or '88 Frank switched to steel picks because he liked the

The Perfect Guitar

A Gear Buying Experience!

Great prices and free shipping are just the beginning...

The TPG Experience is about our people, service and quality control. It's about every guitar on our web site having a gallery of photographs so you know exactly what you will get when you place an order with us. We call it The Guitar You See Is the Guitar You Get! It's about the brands we carry like Fender, ESP, Breedlove, Martin, Marshall, Orange, Rivera and many others that you know deliver exceptional products for beginners, professional touring musicians and collectors looking for a one-of-a-kind investment grade instrument.

We're here ready to serve, so visit our web site or call one of our trained staff of players and experience TPG for yourself!

ThePerfectGuitar.com

Toll Free: 877.751.4339



Robert Ward
V.P. of Operations

ZZYZX

SNAP JACK

MAGNETIC PRECISION TECHNOLOGY



Dweezil Zappa



CHECK OUT THE NEW
ZAPPA PLAYS ZAPPA DVD.
ACCEPT NO SUBSTITUTES.
DETAILS AT:
WWW.ZAPPAPLAYSZAPPA.COM

ON TOUR AND IN STUDIO WITH

DWEEZIL ZAPPA

WWW.ZAPPAPLAYSZAPPA.COM

"SnapJack cables provide an ingenious solution for guitar changes live on stage or in the studio. They're silent and easy to use, plus as an added bonus, you get to play with cool magnets!"

-Dweezil Zappa

- No Popping Noise
- Prevents Damage To Guitar
- Switch Guitars In A SNAP
- Premium Professional Sound Quality



www.zzyzxsnapjack.com

Copyrighted material

sound of those. And that was based on Warren DiMartini.

GW One nice thing about the new *Zappa Plays Zappa* DVD is that miniature "guitar cam" you have mounted on your headstock pointing down at the neck. It really lets guitarists get a close look at your picking and fretting techniques.

ZAPPA I made sure we had that, because I knew that there would be times when all the other cameras would be out of place and wouldn't catch key musical moments. We got more out of it than we thought—not only my playing, but in certain shots we can see Steve [Vai] and Napoleon [Murphy Brock] doing other things.

GW Is everyone onstage playing entirely

from memory? Nobody has a chart tucked away somewhere?

ZAPPA No, it's all memory.

GW So what do you have lined up for this year's *Zappa Plays Zappa* tour? Who's going to be joining you?

ZAPPA Ray White [vocalist and guitarist from Frank Zappa's touring ensemble] is coming back on the road with us. Other than that it's just the core band that we've had from day one. We may have some special guests here and there, but the focus has always been on the music and not necessarily special guests. That's more the icing on the cake.

GW How come your brother, Ahmet, and sister Moon aren't involved more in this?

ZAPPA I don't think they're really interested



One of Dweezil's many white Fender Eric Johnson signature Stratocasters

in doing it, because it does take up so much time. Plus the focus that I put on it has really been to highlight the things people don't know about Frank's music—whereas the things that it might be suitable or easier for them to participate in, like "Valley Girl," for instance, come from a part of the catalog that I'm not really emphasizing. Maybe somewhere down the road we'll have some of that going on.

GW Also conspicuous by their absence are any of the original core Mothers of Invention: Jimmy Carl Black...

ZAPPA Yeah, well, there's a reason for that.

GW Is there some bad blood there?

ZAPPA There are definitely some unfortunate behavioral issues that took place over the years and sad things that burned some bridges. So those are invitations that will never be handed out. Make no mistake about it.

GW And what about your own music? Are you ever going to return to that?

ZAPPA Eventually I'll have some time to do it again. I'm interested in doing it, but right now *Zappa Plays Zappa* takes up all of my time. And I'm trying to balance all this work with having a family. My wife and I have a new baby coming, and our daughter is going to be two in July. So you can imagine in 14 years what my house will be like.

GW If you were to be remembered by history as the foremost interpreter of the music of Frank Zappa, rather than for any of your own music, would that be okay with you?

DWEEZIL Well, you know, it's fine with me. Ultimately, I want Frank's music to be preserved for everyone, and I had the feeling that it had the potential to fade away if I didn't do what I'm doing. My perspective is, if you're doing something that benefits people, then it's worth doing. Plus, I enjoy the process. I have a good connection with the music and with Frank by doing this. Even if no one came to the shows, the whole experience of doing this would still have been the best thing I could do as a musician and just personally, for my own relationship with my father. 🌟

DREAMERS WANTED.

SCHOOL OF RECORDING ARTS

800.226.7625

3300 University Boulevard • Winter Park, FL 32792

Financial aid available to those who qualify • Career development assistance • Accredited School, ACCSCT

FULL SAIL
Real World Education

DEGREES IN: COMPUTER ANIMATION • DIGITAL ARTS & DESIGN • ENTERTAINMENT BUSINESS • FILM • GAME DEVELOPMENT • RECORDING ARTS • SHOW PRODUCTION & TOURING

ONE OF THE FIVE BEST
MUSIC PROGRAMS
IN THE COUNTRY

— Rolling Stone Magazine

fullsail.com

© 2006 Full Sail Inc. All rights reserved.

Photo: Neal Preston

Late night at the Shrine Auditorium

IN THE RIGHT PLACE, A GUITAR IS AN INSPIRATION

Glenn Frey has had an inspiration or two along the line. Founding member of The Eagles. Writer and singer of some of the most enduring classic songs of the past three decades. Longtime Takamine player.

Over the years, Glenn has tried just about every guitar worth trying. But when it's time to go out on stage and get inspired, he always picks up his Takamines.

Like the new EA115C SuperNatural dreadnought. Solid cedar top, solid rosewood back, and a warm-sounding update to the classic Takamine analog preamp.

It's been an inspiration to Glenn. Let it be one for you. At your Authorized Takamine Dealer.

THINK ACOUSTIC LIVE ELECTRIC PLAY TAKAMINE

Kaman Music • P.O. Box 507
Bloomfield, CT 06002

Takamine.com
Copyrighted material

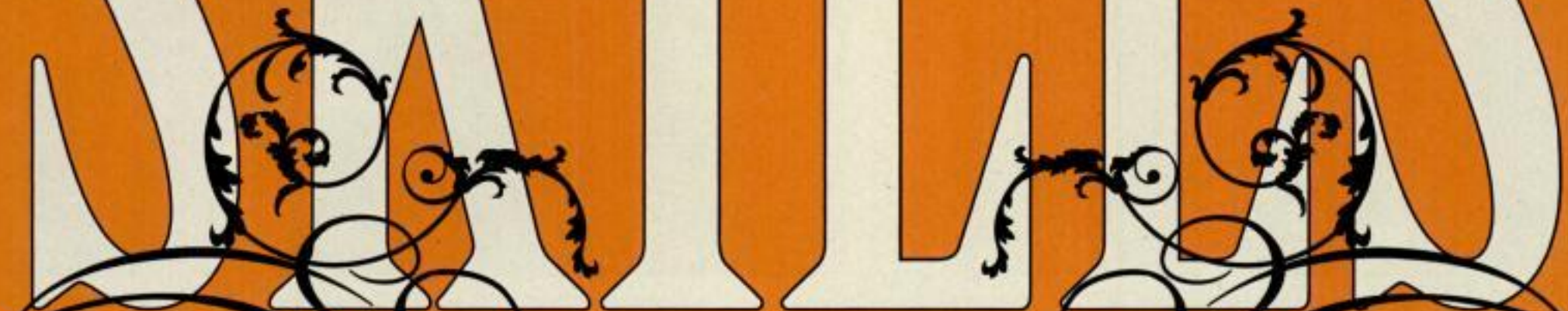


Lynyrd Skynyrd circa 1970: (from left) Billy Powell, Allen Collins, Leon Wilkeson, Bob Burns, Ronnie Van Zandt, Gary Rossington and Ed King



SURVIVOR

SKILLS



BY
CHRIS GILL

On the 30th anniversary of the release of *STREET SURVIVORS*,

Lynyrd Skynyrd's

final studio album, GARY ROSSINGTON reflects on the legendary southern rock band's turmoil, tragedy and triumphs.

WHEN LYNYRD SKYNYRD RELEASED their fifth studio album, *Street Survivors*, on October 17, 1977, the band was ready to skyrocket to its highest level of success yet. Coming off the momentum of an extremely successful live album, *One More from the Road*, which featured an epic version of the band's southern rock tour de force "Free Bird," *Street Survivors* was Skynyrd's strongest studio effort since 1974's *Second Helping*, which yielded the hit "Sweet Home Alabama." Driven by the one-two punch of the singles "What's Your Name" and "That Smell," *Street Survivors* presented Lynyrd Skynyrd and the formidable three-guitar army of Allen Collins, Steve Gaines and Gary Rossington at the peak of its form.

Tragically, the band's momentum skidded to a halt only three days later when the Convair 240 airliner it chartered crashed in a forest near Gillsburg, Mississippi, on October 20. The crash killed Gaines, lead singer Ronnie Van Zant and background vocalist Cassie

Gaines and seriously injured most of the other band members. It took 10 years for the survivors' psychological wounds to heal enough to motivate them to regroup and form a new version of the band, but by that time the glory days of the southern rock phenomenon that Skynyrd played such a significant role in establishing had long since passed.

Although the members of Lynyrd Skynyrd had no idea that *Street Survivors* would be the last album by the initial incarnation of the band, according to Rossington they put more effort into the record than all of their previous albums combined. While making the album, the members confronted numerous personal demons, most notably Rossington, who overcame the drug and alcohol addictions that inspired Van Zant's lyrics for "That Smell."

Street Survivors took Lynyrd Skynyrd about a full year to complete. The band started work on the album in December 1976 at Miami's Criteria Studios with legendary producer Tom Dowd (who produced *Layla and Other Assorted Love Songs* among hun-



dreds of classic records from the Sixties and Seventies). That recording of the album was completed by April 1977, but engineer Kevin Elson, who was also the band's live sound engineer, was disappointed with its sound. He allegedly told the band, "If you release this album, your career's over." In the ensuing argument, he and Van Zant nearly came to blows until Gaines spoke up in agreement with Elson.

The band decided a remake was necessary. Starting the process over again at Studio One in Atlanta, Georgia, in August 1977, Skynyrd recorded new versions of several songs and replaced the songs "Georgia Peach" and "Sweet Little Missy" with "I Know a Little," penned by Gaines, and a cover of Merle Haggard's "Honky Tonk Night Time Man."

With this year's release of the 30th Anniversary Deluxe Edition of *Street Survivors*, Skynyrd fans can finally compare the original Criteria Studios version of the album in its entirety with a remastered version of the original release. The package also includes several bonus tracks, including five live songs

from a concert performance in Fresno, California, recorded less than two months before the crash. A side-by-side comparison reveals that the band made the right choice, although one early previously unreleased complete version of "That Smell" is notable for the extended guitar solos at the end of the song.

Original Lynyrd Skynyrd members Gary Rossington and keyboardist Billy Powell are proudly keeping the southern rock tradition alive, and they continue to fly the Skynyrd flag today. "We're working on a new album this year that we hope to put out at the beginning

of next year," says Rossington. "We just want to prove that we're still here. We found an old song we recorded with the whole original band back in the Seventies called 'Cottonmouth Country.' It has Ronnie singing and Al Kooper playing organ on it." [Kooper discovered Skynyrd and produced their first three albums.]

As the band prepares for the Rowdy Frynds Tour with Hank Williams Jr. and a summer tour with Kid Rock, Rossington sat down with *Guitar World* to

talk about *Street Survivors* and how it feels to still be around 30 years later.

GUITAR WORLD What was the band's attitude before you went into the studio to record *Street Survivors*?

GARY ROSSINGTON We were really psyched because we had just gotten [guitarist] Steve Gaines. He brought a big breath of fresh air to the band. We needed that because we had been out on the road so long touring. We were playing the same songs from our first few albums due to constant touring. Finally, we decided to stop, get Steve, change our physical and mental attitude and start fresh.

We toured so much and we were tired of having hangovers, so we decided to stop drinking. Ronnie and his wife just had a baby, and that makes you want to straighten up. We all were trying to do that. It wasn't the easiest thing, but we were doing pretty good. The only temptation was right before we went out onstage, because you get scared. We were still used to playing little clubs and bars. We weren't used to the big time yet. We started drinking when we opened for the Who. Our first gig with them was at the Cow Palace in San Francisco, and that was sold out. I'd never seen that many people before, let alone played for them. It scares the shit out of you. We went runnin' for the whiskey.

GW The band was down to two guitarists on *Gimme Back My Bullets*. What influenced you to bring back a third guitarist?

ROSSINGTON It was getting stagnant with just



The original cover of *Street Survivors* showed the band in flames. It was removed from distribution after Skynyrd's fatal plane crash.

two players. We had Ed King with us before, and we were used to having three guitars. We thought it was better to have three guitars live. That way you could have two guitars playing lead and a rhythm guitar, or two strong rhythms and a lead player, like for "Freebird." We went for so long without a third guitarist because we couldn't find one we liked. We knew a few and tried a few, but the only guy we were thinking of getting was Barry Harwood, who later played with me and Allen Collins in the Rossington-Collins Band.

We met Steve through his sister Cassie, who was one of three female vocalists we hired. Cassie used to talk about how her brother was a great guitar player and was real cool and this and that. We didn't pay much attention at first because we had heard the same thing from everybody and their brother about someone they knew. "Listen to my brother! He's good!" It was like *American Idol*.

One day Steve came to one of our shows, and he was like, "Oh no, I don't want to play for you guys!" He had some class. Finally we talked him into playing "Call Me the Breeze." He noticed that Al and I were playing normal, so he reached in his pocket, grabbed a slide and started playing slide so he would sound different. I did my solo, then he played a slide solo, and then we had him play a solo without slide.

We jammed around for a while, and after that we got to talking to him. He was in a band called Mudcrutch. [Tom Petty played with this band before forming Tom Petty and the Heartbreakers, and he recently revived the band.] Right after that show we said, "Come on! You're going to be our third guitarist." And he went, "I can't leave. I live here! My wife and kids are here, and I've got a band." I said, "Call them and tell them that you're leaving but you'll be back in a few weeks." Damn, if he wasn't in the backseat of the van with his suitcase and guitar. We didn't even know him and we took him away with us. It was fun. It made everything feel fresh again, and that was a good thing.

He wrote and co-wrote a lot of songs on *Street Survivors*. He was a great writer. We didn't know him that good when he joined, and we just found out about his songwriting talent afterward.

GW I always thought you were the main slide player in the band.

ROSSINGTON Oh, no. Ed King also played slide, and Steve played slide on "T For Texas" on the live album as well as the solo to "I Know a Little" on *Street Survivors*. Steve was a great slide player. He could play anything. He was raised on Motown music and things like Mitch Ryder and the Detroit Wheels. Those Motown and blues players were different than us southern guys. Steve had a different style that we just loved. I



Collins, Van Zandt and Rossington



(from left) Collins, Rossington, Wilkeson and Steve Gaines, Glasgow, Scotland, on February 9, 1977

"YOU KNOW WHY YOU FALL DOWN? JUST SO YOU CAN GET BACK UP."

couldn't play like him, but he could play like anybody. He really had his own style. He was one of the best guitarists I've ever played with.

GW Skynyrd was one of the first big bands to use Peavey amps. What influenced that decision?

ROSSINGTON We were using Marshalls, but during soundcheck we'd run out front to hear what it sounded like. About 50 feet from the stage the sound became tinny and lost all its bottom. Hartley Peavey had given us a Mace amp to try out, and you could back up 100 yards and it would sound the same the whole way. It didn't lose anything. We thought that was the coolest thing in the world, so we switched to Peavey. I still have the same Peavey Mace amp that I used 35 years ago. It's still kickin'.

GW Did you use the Peavey amps in the studio as well?

ROSSINGTON I used my main Peavey in the studio, but we also used a variety of other amps as well. Leon [Wilkeson, bassist] had an Ampeg bass amp, and sometimes we'd plug the Peavey head into his bass cabinet. We'd fool around with a couple of Fender amps, a Marshall and the Peavey and mic those and blend them together. Most of the time we were just happy with our live sound. We thought that our music was our gimmick, and we wanted our songs to sound the way we played them live. That was our forte. We liked to tour and play live, so we made sure that we could play anything we recorded live and have it sound the same.

GW Do you still have the '59 Gibson Les Paul that you were playing with Skynyrd in the Seventies?

ROSSINGTON I do. I call her "Bernice." Right now it's in the Rock and Roll Hall of Fame for the next four years. I might just donate it to them. It's better than having it sitting around in the closet where it could get burned in a fire or stolen. That guitar means a lot to me, the band and the fans. They put it on display right in the middle of the main exhibit hall next to Duane All-

man's Les Paul. I'm very honored to have it there. Gibson made me a signature model Les Paul that sounds, plays and looks just like the original. That's what I play on stage now. I'm keepin' it goin'.

GW Did you play any other guitars on *Street Survivors*?

ROSSINGTON No. It was always the Les Paul for me. I played an SG, but the Les Paul was my signature sound with the band. I kept it that way so everybody else would sound different. Steve would always play a Strat or Telecaster, and Al would play his Explorer, which had a bassy tone.

GW Did you use the SG primarily for slide?

ROSSINGTON Yes. I had the action raised a little bit so it wouldn't fret out, but the action was low enough that I could play it normally, too. Those old humbuckers just scream. I love that old Cream-style sound. I'd rather hear a sound like that than some of today's newer tones.

GW The band had worked with Tom Dowd before on *Gimme Back My Bullets*. Why weren't things working with him when you recorded the first version of *Street Survivors*?

ROSSINGTON We were down in Miami recording at Criteria Studios, but we thought the sounds weren't good enough. Tom wasn't spending enough time on our sound. We had always recorded at Studio One in Atlanta, and we were comfortable there. We had done one other album at the Record Plant in L.A., but we just kept asking to go back to Atlanta.

At that time Tom was getting a divorce, and I think Ronnie was having some sort of domestic trouble. Everybody was having personal troubles. Kevin Ellson was with us, and he was

co-producing and engineering with Tom in Miami, so we just took Kevin with us to Studio One. Tom came by there and added his two cents, but he wanted to go back to Miami. We re-recorded a few songs in Atlanta and a few of them we left as they were. We weren't happy with the tones on some songs we recorded, like "Sweet Little Missy" and "Georgia Peaches," so we left them off the final album.

GW On the versions of the songs recorded with Tom Dowd, the guitars don't sound as full and the vocals aren't as powerful.

ROSSINGTON That's exactly what we were saying. We were trying to tell Tom that, but he was more into a feel than the sound. If it felt good, you could tap your foot to it and if there weren't any major mistakes he'd just go with it. Tom had

recorded everybody from the Allman Brothers and Cream to Ray Charles. He was a genius. But if you listen to some of those songs there are mistakes here and there. He just let them go because it sounded so good. That makes it sound real, so that's cool.

GW But the recordings you made at Studio One sound much more powerful. It's closer to what the band sounded like live.

ROSSINGTON We were used to recording there. We just set the whole band up so we could look at each other while we were playing. It got the sound. It was so long ago it's hard to remember all the reasons why we weren't happy with our first attempt to make the album. There were a bunch of reasons, not just one. When you added it all together, it made more

sense for us to move to Studio One.

GW It's been said that your drug and alcohol use inspired the writing of "That Smell," one of Skynyrd's biggest hits. How did you feel about being singled out for that?

ROSSINGTON My joke answer is always, "Well, at least we got a good song out of it." It was a bad time for me. I was drinking a lot and not doing very well. I had a car accident where I actually hit an oak tree. And they used to call me "Prince Charming" back then because I was a polite southern gentleman. [The nickname is referenced in the song: "Now they call you Prince Charming."]

GW You also looked like a real lady-killer.

ROSSINGTON That helped, too. At that time we were hanging around with the Allman Brothers Band. They were into some really bad drugs and had gotten busted at a truck stop. People used to say, "You seen Gregg Allman lately? He's got the smell of death around him." That was a saying down South, so Ronnie took that and wrote a song about it. I learned my lesson, and we got a song out of it.

GW *Street Survivors* has a few autobiographical songs like "You Got That Right" and "What's Your Name" that reflect the band's good times.

ROSSINGTON This new deluxe set brings back a lot of memories. When I listen to the music or see a picture from then, I really remember that it was a great time. A lot of good things happened back then, although some bad things happened, too. I broke my guitar Bernie when we were making that album. I left it in the studio, and the maid was cleaning up and knocked it over, which cracked off the headstock. We had to cancel the session that day. Everybody started crying. It freaked me out so bad that I went outside and started walking with my head straight down.

Tom Dowd got in his car and went out looking for me. He found me about a mile from the studio and asked, "What's going on back there? It's like everyone is in mourning." I told him that my baby, my '59 Les Paul, got broken. We wrote every one of our songs on that guitar. He freaked out too, and we drove around about an hour and talked. It was like a person had died. The next day I came in, and it was already fixed and sitting there. We ended up fixing it with some super strong glue, and it's been fine since. It always stayed in tune and never gave me any more trouble, so in the end it just became another story.

GW It seems ironic that the band had successfully beaten its personal demons only to be struck down by a tragic accident.

ROSSINGTON You know why you fall down? Just so you can get back up. There's been a lot of water under the bridge since the accident, and we've made a lot of music since then. I think that Ronnie and Steve would be happy that we carried on the name 30 years later. We're still spreading the music that we had such a great belief in. It was our childhood and teenage dream to make it as a band. We're still helping out their families. The people love the music and we love the people. I'm lucky. I've got a great family life and I've got a great life with the band. Billy Powell and I talk about how we get to be parents and grandparents for a week or two a month and then we're out playing the role of the star again. Somehow it all worked out to be good. 🍀

EFFECTS / EVOLUTION

MULTIWAVE DISTORTION
Chuck Garvey/moe.



soundblox



"I love the Soundblox Distortion! It's a chunky, creamy, tweaker's dream. The high gain is dense with lots of sustain. You can do killer chicken pickin' with clear compression and zero gain, or choose synth-sounding, octave-up settings that recreate clavinet and other amazing sounds."

The Multiwave Distortion features 21 futuristic octave and foldback distortions as well as classic distortion sounds and our unique multi-band processing for unprecedented clarity even when playing complex chords.

Find out more about the Soundblox MultiWave Distortion, Tri-Mod Phaser, Flanger and Wah effects pedals at sourceaudio.net.



SOURCE AUDIO

THE HANDMADE STRING™

IN GOOD HANDS



SHADOWS FALL'S JON DONAIS - BT-10 & MATT BACHAND - BKE-11 PAUL ROMANKO - BKB-45 CHILDREN OF BODOM'S
ALEXI LAIHO - JH-10 KILLSWITCH ENGAGE'S ADAM DUTKIEWICZ & JOEL STROETZEL - CUSTOM TITE-FITS 12-52 &
MIKE D'ANTONIO - CUSTOM HI-BEAMS 55-75-95-120 WWW.DRSTRINGS.COM

Copyrighted material

THUMB'S UP!

WIDE-STRETCH DRONE LICKS, AND THE "OVER-THE-TOP THUMB TRICK"



HEY, WHAT'S UP? Before we get into this month's topic I'd like to say a quick but sincere "Thank you!" to the many thousands of you that have already come out to support Gigantour. Even

though it's only just started, the turnout at all the shows has been incredible, and I love the fact that even the critics are saying nice things about it! In fact, they've been proclaiming this year's bill as the best and most diverse lineup yet, which is quite an accolade as both of the previous Gigantour line-ups have had great bands. It looks like Gigantour is fast becoming a franchise in its own right without being correlated with Megadeth or myself, which is exciting too.

This month we're going to look at a few wide-stretch licks that have become something of my trademark. The first one under the microscope is an F# minor blues lick (**FIGURE 1**) similar to one I play in the song that opens our current set, "Sleepwalker." For all intents and purposes the lick I'm playing is basically an Ace Frehley-type pentatonic lick like the one shown in **FIGURE 2**, but with a subtle twist to it.

As you can see in the CD-ROM video footage of me playing **FIGURE 1**, I barre the top four strings at the 14th fret with my index finger and then leave it there throughout the lick. What I'm effectively doing here is using my first finger as a capo. I could easily play this phrase without doing that, but I'd lose the advantage of having the strings that aren't played ringing sympathetically underneath the ones that are, which creates a drone-y, almost sitar-like effect. If you listen carefully you can hear what I'm talking about.

FIGURE 4 is similar to what's probably my most well known wide-stretch lick, the one I do towards the very end of "Holy Wars." What I'm doing here is playing the wide-stretch, pull-off lick on the B and G strings shown in **FIGURE 3** and shifting it up the neck, one fret at a time. To play this lick, I barre the top three strings with my index finger even though I don't use the high E string. I do this because, once again, this allows the unused barred string to resonate in the background, which to me sound pretty interesting.

The final wide-stretch lick I'm going to show you is one from "Washington Is Next!" I start off with a typical "chicken-pickin' " pull-off lick in **FIGURE 5** and then expand it into **FIGURE 6** by quickly bringing my fret-hand thumb around to the front of the fretboard and capo-ing the high E and B strings with it. This "over-the-top thumb trick" not only looks pretty cool, it also increases

the span of your fretting hand considerably—from about seven frets to an entire octave (12 frets). **FIGURE 7** is another wide-interval lick that I play



using this same technique.

Experiment with these ideas in your own licks, and I'll see you next month, or on the road...



FIGURE 1

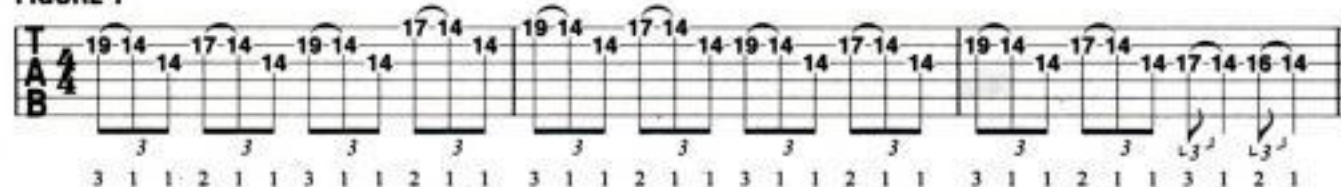


FIGURE 2

(repeat previous beat)

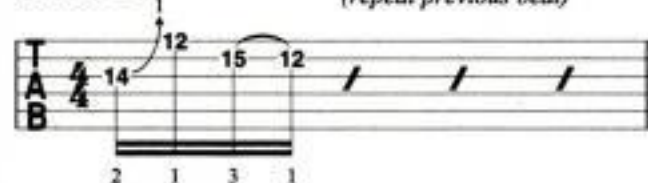


FIGURE 3



FIGURE 4



FIGURE 5 "typical, block-head, chicken-pickin' pull-off"



FIGURE 6



photo: (A) *T = fret-hand thumb

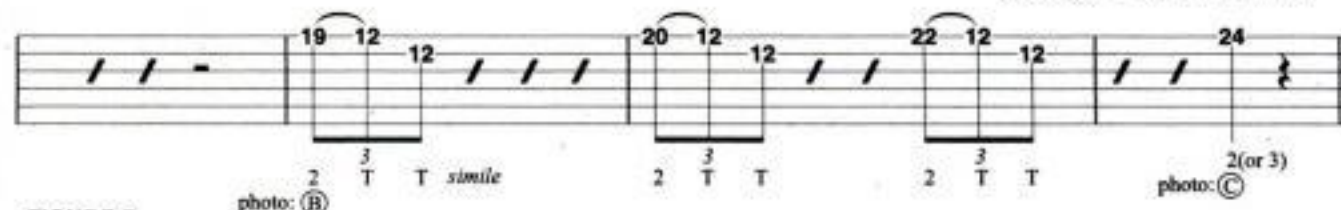
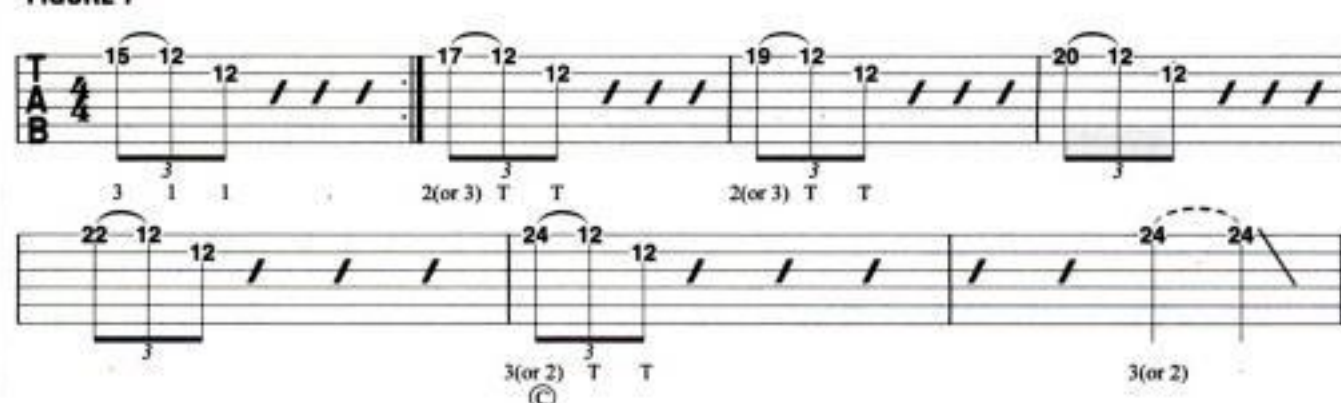


FIGURE 7



For a Free catalog...
schecter
guitars
.COM

schecter
 guitar research

Hellraiser C-1 FR

Hellraiser Sunset-FR

Hellraiser V-1

Raising Hell...



Floyd Rose

Schecter Hellraisers use the **ORIGINAL FLOYD ROSE** Locking tremolo system for unequalled tuning stability even with the more torturous of playing styles!



TonePros

The **TonePros** Locking Tune-o-Matic bridge combined with Schecter's popular String-Thru-Body design, add rock solid tuning, precise intonation and sonic clarity... even with today's popular 'drop' tunings.



EMG
 PICKUPS

Designed after **EMG's** 81/85 active set, the 81-TW bridge and 89 neck pickup have the added versatility of being able to be tapped into single coils. Standard on all 6-string 2008 Hellraiser models.



TUSQ
 GRAPH TECH

All 2008 Diamond Series now feature **Graph Tech** nut material! Compared to standard materials, you'll hear crystal-clear bell-like high end, big open lows, and a noticeable increase in overall sustain.

THE HEXATONIC "BLUES" SCALES

INVITING THE DEVIL BACK TO THE PARTY



IN RECENT MONTHS we have been looking at the major pentatonic scale, which is derived from the major scale by removing the tritone interval—that is, by removing from the major scale the fourth and seventh tones or degrees, yielding a scale that's spelled 1 2 3 5 6. Reorienting and renumbering the scale using the sixth degree as the root, or tonic, yields the relative minor pentatonic scale, spelled 1 ♭3 4 5 ♭7 (or 1 m3 4 5 m7).

The pentatonic scales solve many of the problems inherent in the major scale and its modes by removing the two half steps and the tritone. Both the major and minor modes of the pentatonic scale are elegant and probably account for 80% of the content of lead guitarist's solos. Yet they are also kind of boring in that they are like a party where all the invitees are gracious and mild-mannered. A clever host will make certain to invite at least one rogue, to keep things interesting.

That's the same thing that we're about to do with the two relative pentatonic scales. We're going to accomplish this introduction of mischief by adding a single note, which to the major pentatonic scale is the flatted, or minor, third (♭3) and to the minor pentatonic scale the flatted, or diminished, fifth (♭5). This gives us a *hexatonic*, or six-note, scale. The serendipitous fact is that both of these tones are in the same place—it just depends upon whether you consider the pentatonic major or minor. The added note reintroduces a tritone interval to the pentatonic scale, formed between degrees 6 and ♭3 in major hexatonic and between 1 and ♭5 in the minor hexatonic.

You may recognize these scales as the major and minor "blues scales." In Western music theory, the "blue" notes are considered to be the ♭3, ♭5 and ♭7. In actuality, the blue notes are microtonal—they fall in between the equal-tempered tones and can only be played on a standard guitar by bending strings or playing with a slide or whammy bar. In their true location, the blue notes can be found between the ♭3

and the 3, slightly sharper than the equal-tempered ♭5 and slightly flatter than the equal-tempered ♭7.

But back to the business at hand. I'm not going to bother showing you diagrams of all five pentatonic and hexatonic boxes; if you want to see them, go to www.richardlloyd.com/lessons/index.htm and look up the lesson called "The Pentatonic Prayer Wheel." For this column, I'm going to show you one box and then concentrate on the diagonal fretboard patterns that emphasize the whole steps, with the minor thirds occurring between two sequential notes on adjacent strings.

FIGURE 1 illustrates the most widely known box, with the added hexatonic tone, and **FIGURE 2** depicts the diagonal "tree" pattern containing the extra note.

In previous columns, I showed you how you can maintain the same fingering pattern as you ascend the fretboard by sliding a finger up one whole step on the string you're playing and continuing the fingering pattern over the next two strings. To play **FIGURE 2** in this lesson, instead of sliding, I want you to use all four fingers to play the first four notes on the low E string, beginning with the index finger. To play the two notes on the A string, bring up the index finger and use it and the ring finger. Then, start the whole pattern over again one octave and two frets higher on the D string. You will be able to play three octaves before you run out of strings.

Now I'm going to show you two other interesting and useful scale patterns that you can practice in alternation with one another. Recall that when constructing the minor pentatonic from the major scale, we used the ♭3 to replace both 2 and 3 and ♭7 to replace both 6 and 7. Now, using **FIGURE 2** as a template, we can similarly sculpt a couple of interestingly contoured five-note scales from the major hexatonic: one will contain the 2 and the ♭3 and omit the 3 (**FIGURE 3**); the other will leave out the 2 and contain the both ♭3 and 3 (**FIGURE 4**).

Good luck, practice heavy, analyze and utilize. See you next month. ■



RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

◆ = minor root ■ = major root ○ = ♭3/♭5 / indicates tritone interval

FIGURE 1 G minor/B♭ major blues hexatonic box

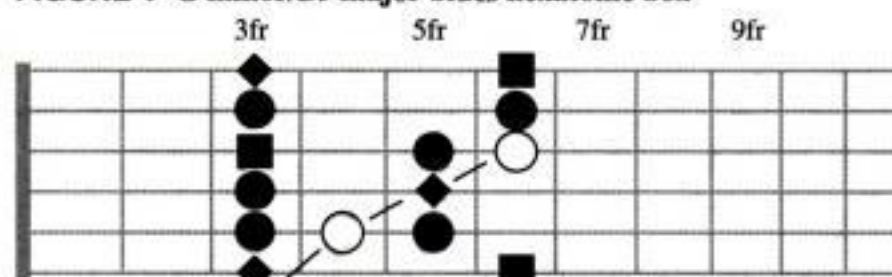


FIGURE 2 G major/E minor blues hexatonic tree

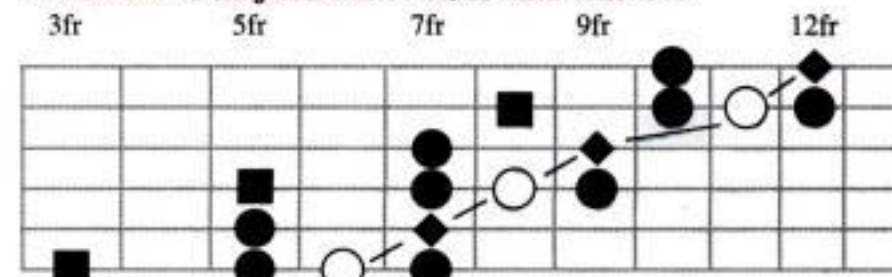


FIGURE 3 G major blues hexatonic with "3" omitted

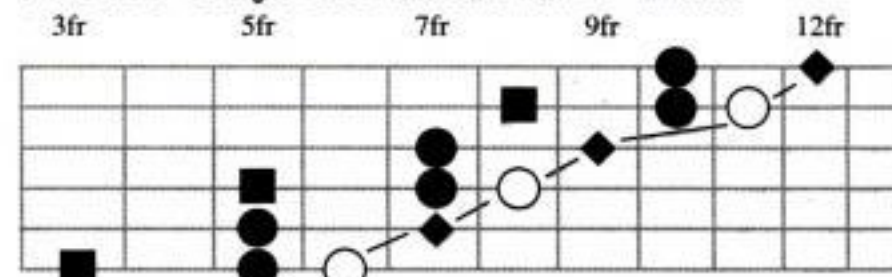
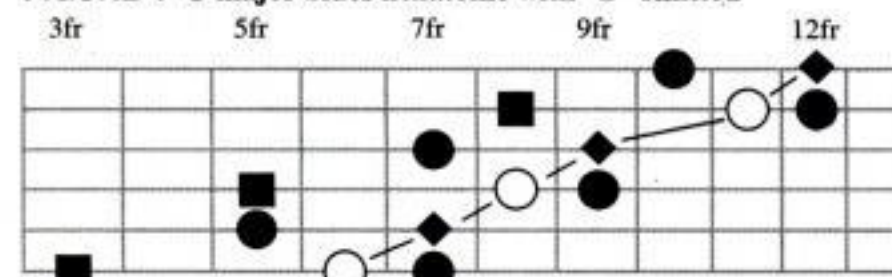
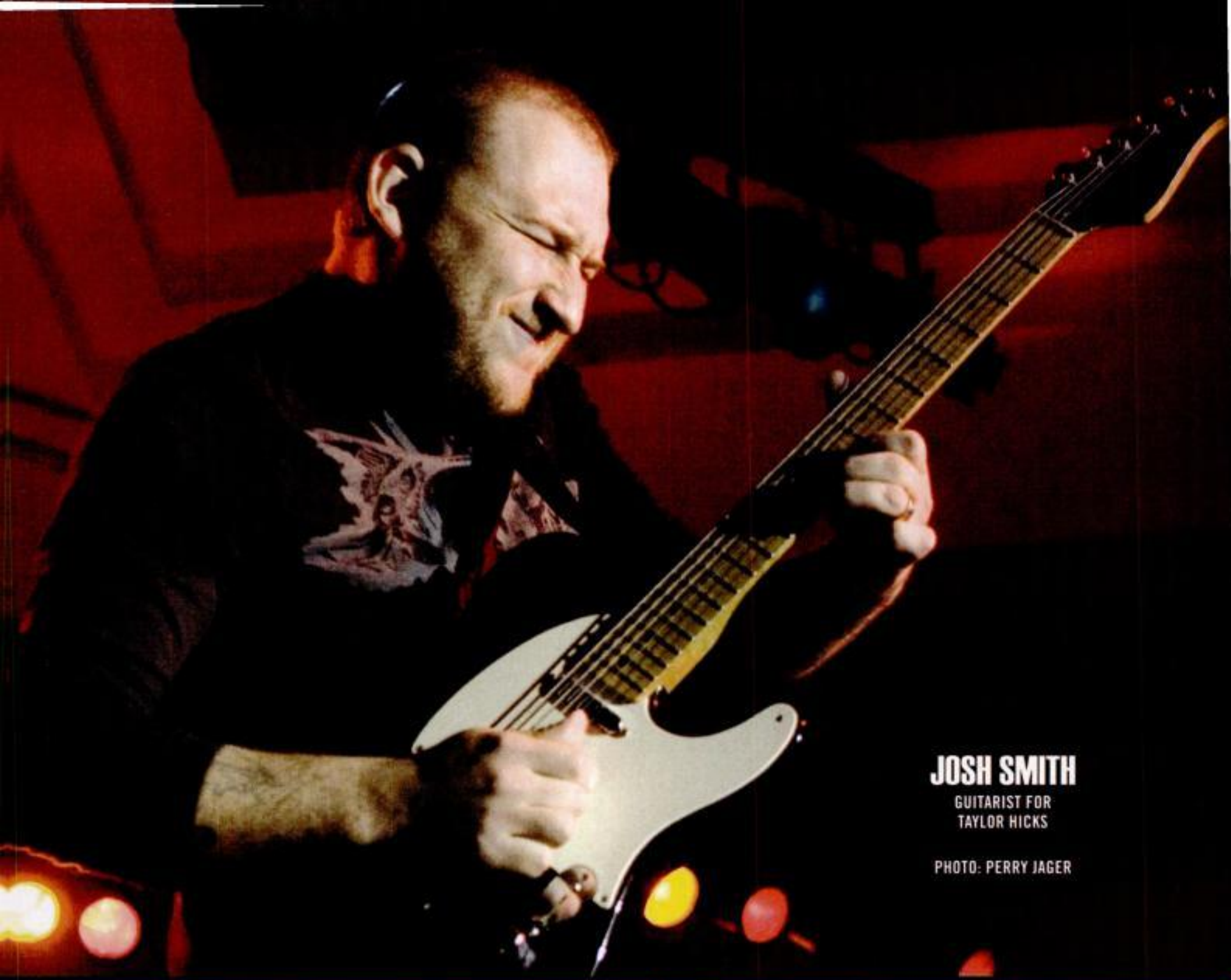


FIGURE 4 G major blues hexatonic with "2" omitted





JOSH SMITH

GUITARIST FOR
TAYLOR HICKS

PHOTO: PERRY JAGER

JOSH FOUND HIS.

With his deep roots in the blues, it's no wonder that Josh Smith is such a down to earth cat. Touring with Taylor Hicks, Josh's style and personality fit right in. So does his blazin' tone shaped by his favorite Eminence speaker, The Wizard.™ Whatever your tone, Eminence can shape yours, too.

NOW FIND YOURS.



Wizard 12"


EMINENCE®

The Art and Science of Sound
www.eminence.com



Hear Josh on his latest CD
"Deep Roots"

Copyrighted material

ONE WITH THE UNIVERSE

HOW TO SOLO OVER A SINGLE CHORD



MANY OF THE SONGS I perform live require that I play improvised solos over a one-chord "vamp"—a repeated band figure or rhythm part that is based on a single chord. In these

situations, I always ask myself, What can I do to make things sound more interesting than what the listener would normally expect? While I could easily stick with specific scales or riffs based on that particular chord, one approach I often take is to play melodic lines that outline and imply other chords strung together in a progression over the single-chord vamp. This technique makes the melodic lines sound more interesting by pulling the ear in different directions, away from the static harmony provided by just one chord.

For example, when soloing over a rhythm part that sits on an E chord, one approach I like to take is to use the notes of an E minor scale to build different triads and play a sequence of these triads to superimpose an implied chord progression. This creates the impression of a more complex harmony than that of the single chord.

FIGURE 1 illustrates a simple yet very effective way to accomplish this. Here, I play a descending pattern on the top two strings that outlines different triadic forms found within the structure of the E Dorian mode (E F# G A B C# D; see **FIGURE 2**). Keep in mind that E Dorian is a minor mode and is based on the same intervallic structure as the D major scale, the only difference being the orientation of the notes around an E root. The rhythm part I'm soloing over sticks with a repeated E5 chord through the first six beats of the two-bar example. On beats three and four of bar 2, the chords are G5 and A5, respectively, but the overall tonality remains E minor.

The lead line in **FIGURE 1** is built on a 16th-note-triplet rhythm. While the feel is that of three evenly spaced notes on each downbeat and upbeat, I play only two notes on each downbeat, leaving out the middle note and playing just the first and third notes of the triplet. Dropping the middle note serves to give the line more "bounce." Notice also that I use pull-offs at the same point on each beat throughout the phrase.

To imply a harmonic progression, I play an arpeggio-based line that outlines the following chords, all of which are derived from the E Dorian

Tune down one half step (low to high, E> A> D> G> B> E).

FIGURE 1

Tr. 1 (lead) (Em) (D) (C#°) (Bm) (A) (G) (F#m) (Em7)

Tr. 2 (rhythm) E5 Rhy. Fig. 1 (repeat previous beat) G5 A5 E5 end Rhy. Fig. 1

FIGURE 2 E Dorian

Tr. 1 11-12-14 12-14-15 15-14-12 14-12-11 14

Tr. 2 E5 G5 A5 E5

FIGURE 3

Tr. 1 (C#m7) (F#7) (G#m7) (C#m7) (C#7) (C#m7)

Tr. 2 C#m7

mode: Em (E G B), D (D F# A), C#° (C# E G), Bm (B D F#), A (A C# E), G (G B D) F#m (F# A C#) and finally Em one octave lower. To facilitate the desired phrasing, I also add a seventh to each arpeggio, which isn't as prominent as the other notes and serves more as filler. There is one nonscale tone present in the sequence: within the implied A chord on beat one of bar 2, I play G# instead of the expected diatonic G natural. The G# sounds cooler to me, and frankly, using it makes the riff easier to play.

In **FIGURE 3** I play the same arpeggio sequence and fill out the full three-note triplet on each downbeat, picking every note and using alternate (down-up) picking. It's amazing how different a

riff can sound by simply altering your picking technique!

FIGURE 4 demonstrates a completely different and equally effective way to apply this concept. While still outlining a superimposed chord progression with the use of arpeggio-based riffs on each beat, here I outline triads on the downbeats and add other, scale-based notes on the upbeats. The first three notes of each beat in bar 1 and beat one in bar 2 are articulated with a downstroke sweep, followed by an up-down-up alternate picking sequence. The riff ends with a descending symmetrical shape played across the high E, B and G strings, making brief reference to the C# Dorian mode (C# D# E F# G# A# B) and the C# blues scale (C# E F# G# B). □



THE NEW
DIME STEALTH
BY DEAN

STEALTH
SNAKESKIN

ISN'T IT TIME TO...

GET YOUR WINGS

WWW.DEANGUITARS.COM

DEAN
GUITARS®

Dime photo: Kevin Estrada

Copyrighted material

THE SLIDE ZONE

BOTTLENECK GUITAR WITH FINGERPICKING AND OPEN TUNINGS



TWO TECHNIQUES CLOSELY associated with slide guitar are fingerpicking and the use of open tunings. An open tuning is one in which the guitar is tuned to a specific chord,

which is then sounded by strumming the open strings or barring across all the strings at a given fret. Many of the great slide guitar players in blues and rock history have favored open tunings, most commonly major-chord tunings like E, A, D and G.

The open tuning I am most familiar with and use most often when playing slide is open E (low to high, E B E G# B E). I also occasionally use open A (low to high, E A E A C# E). To tune to open E, leave your low and high E strings and the B string tuned normally; tune the A string up one whole step to B, the D string up one whole step to E, and the G string up one half step to G#. In this tuning, strumming across all the open strings will sound an E major chord with E root notes on the open sixth, fourth and first strings. Barring across all six strings will sound a major chord with the root notes again located on the sixth, fourth and first strings. Chord names can easily be determined from the note sounded on the sixth string, as one normally does when playing sixth-string-root barre chords in standard tuning.

I learned a lot about playing in open E tuning from listening to blues slide guitar legend Elmore James. For me, one of the most important things to focus on when playing slide is *fingerpicking*. Very rarely do I use a pick when playing slide, simply because I prefer the clarity of sound and tonal variations afforded by using my fingers. **FIGURE 1** illustrates an Elmore James-style slide lick played in open E, with all of the notes positioned directly above either the 10th or 12th fret. **FIGURE 2** is along the same lines, but I additionally slide up to the 15th fret on the first string to sound a high G note.

Though I play these licks with a pick, I usually find this more limiting than fingerpicking. Using my bare fingers to pick the strings, I can achieve what I think of as a "push-pull" feel in my articulation. When playing **FIGURE 3**, I keep the pick tucked away in the joint of my pick hand's index finger, and I primarily use the thumb and middle fingers to pick. The push-pull

idea comes from quickly alternating between the thumb and middle finger, as I do to play the riff shown in bar 1.

I continue to pick with just the thumb and middle finger through the end of bar 5. For the first three beats of bar 6 I additionally employ the ring finger so that I can pick *thumb-middle-ring* when playing the three-note arpeggios. At the end of the lick, be sure to allow all of the strings to ring together.

Essential to making each note sound clearly is *pick-hand muting*. To achieve this, lay the edge of your palm across the strings somewhere over the bridge pickup. I ease up the degree of muting



pressure against the strings depending on which strings I want to ring out. A good practice technique is to pick the open strings individually in different patterns, being careful to allow only the string being picked to sound. If you didn't mute with the pick hand at all, all of the notes would "bleed" together, resulting in an indistinguishable mess.

This is the final installment of my column for the time being. It has been a real pleasure sharing my playing approach with you. Hopefully some of the techniques covered in these columns have been helpful to you in your pursuit of becoming a better guitarist. See you on the road! □

Tune to open E (low to high: E B E G# B E).

FIGURE 1



FIGURE 2

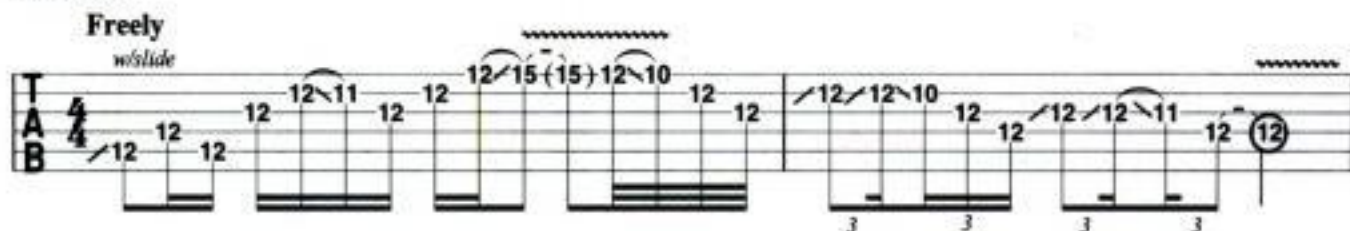
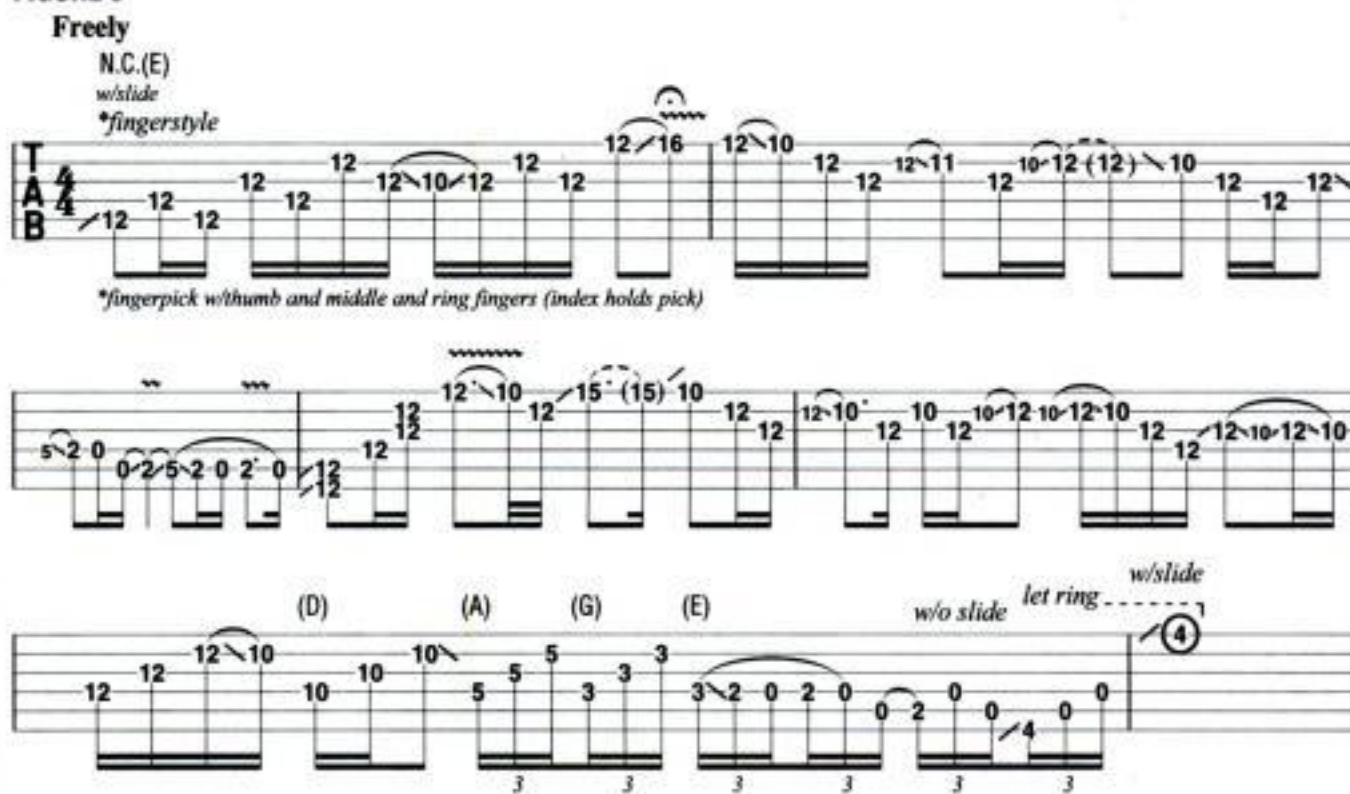


FIGURE 3



SIMPLE PLEASURES

There are two essential effects every guitar player needs:
a versatile wah pedal, and an easy-to-use talk box. Rocktron makes it simple
for you by once again bringing new technology to retro effects.

Banshee Talk Box

Everyone appreciates the simplicity of using Rocktron's Banshee Amplified Talk box. With its own internal preamp, amplifier and horn driver, you simply plug into the Banshee like you would any common stomp box and run the tubing up your mic stand and into your mouth. The rest is up to your imagination as the Banshee helps you find incredible sounds from your instrument. Guitar World Magazine wrote: "anyone could become addicted to this effect."



Rocktron
800 432 ROCK
rocktron.com

Rocktron is a division
of the GHS Corporation.



Black Cat Moan

Rocktron brings you a multi-functional wah pedal that also provides a sweepable sonic effect (**THE MOAN**) which can act as a stand-alone distortion unit and can be combined with the wah! A 3-position selector switch lets you choose three different wah voicings: Normal, Classic and Bass (for drop-tunings and for bass guitar). Guitar World magazine wrote the Moan circuit "produced feedback in pitch with nearly infinite sustain" and called the Black Cat "a versatile wah with the ultimate in harmonic intensity... a must-have pedal."

Tri-Wah

Here's a sweet vintage wah that offers Normal, Classic and Bass (for drop-tunings and bass guitar) voicings. You won't believe the price on such a quality wah pedal!



rocktron
TECHNOLOGY FOR GUITARISTS

Copyrighted material

DEATH-METAL DIADS

PERCUSSIVE PICKING EXERCISES, AND USING MINOR AND MAJOR DIADS TO ADD DARKNESS AND MYSTERY TO A RIFF

ON DISC



LAST MONTH WE got into the importance of down picking when playing rhythm. This month we're going to start off with a few warm-up exercises that really zone in on your

picking hand. **FIGURE 1** is a simple warm-up that has you chugging on an open E5 power chord and single E notes using downstrokes only. Start off slowly and gradually build up speed. This drill is very basic, but it effectively gets the job done, as it really zones in on your down-picking precision and stamina.

FIGURE 2 builds on this 16th-note rhythm pattern by adding some "gallops" (pairs of 32nd notes). To perform each gallop you'll have to use a down-up combination of pick strokes, as indicated above the tab. You'll notice that, in addition to the picking change on each gallop, I also strum the A string, fretted at the second fret and momentarily suspend the right-hand palm muting, which lets the sound "open up" a little bit. This adds more saturation to the gallop and almost gives me that accented, snare drum-to-tom sound. This kind of playing is very percussive, and I think like a drummer when I'm doing this sort of thing. I've noticed that a lot of lead-oriented guitarists don't really get this aspect of rhythm guitar. They'll play something like this with correct timing, but they'll miss the pick-hand feel.

FIGURE 3 is a similar kind of percussive, warm-up gallop idea, but here I add a few fretted power chords and chord slides to the mix so that the fret-hand gets into the action, too.

DARK-SOUNDING DIADS

ONE THING I really like to do is incorporate major and minor diads (two-note chords; see **PHOTO A** and **DIAGRAMS 2** and **3**) into a riff instead of using just single notes and root/fifth power chord shapes (**DIAGRAM 1**). Switching things around like this gives a riff more of a European death metal sound.

FIGURE 4 is an example of what I'm talking about; it's a power chord riff with muted, open low E notes pedaled between root-fifth chords. Now check out **FIGURE 5**, which is the same riff but with some of the root/fifth chords replaced by major and minor diads. Hear the difference in the character of the riff?



I didn't get into doing this until I heard Emperor's *Anthems to the Welkin at Dusk* in 1997. That album has a lot of those kinds of chords in there, and it really opened my mind to getting more of a darker, mys-

terious sound. I really started injecting those influences and elements into my own riff writing with Testament on 1999's *The Gathering*. You can hear something like this on the chorus of "D.N.R."

FIGURE 1



FIGURE 2

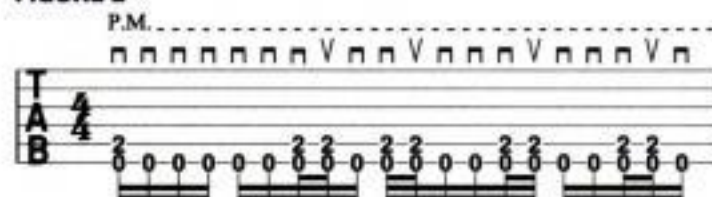


FIGURE 3

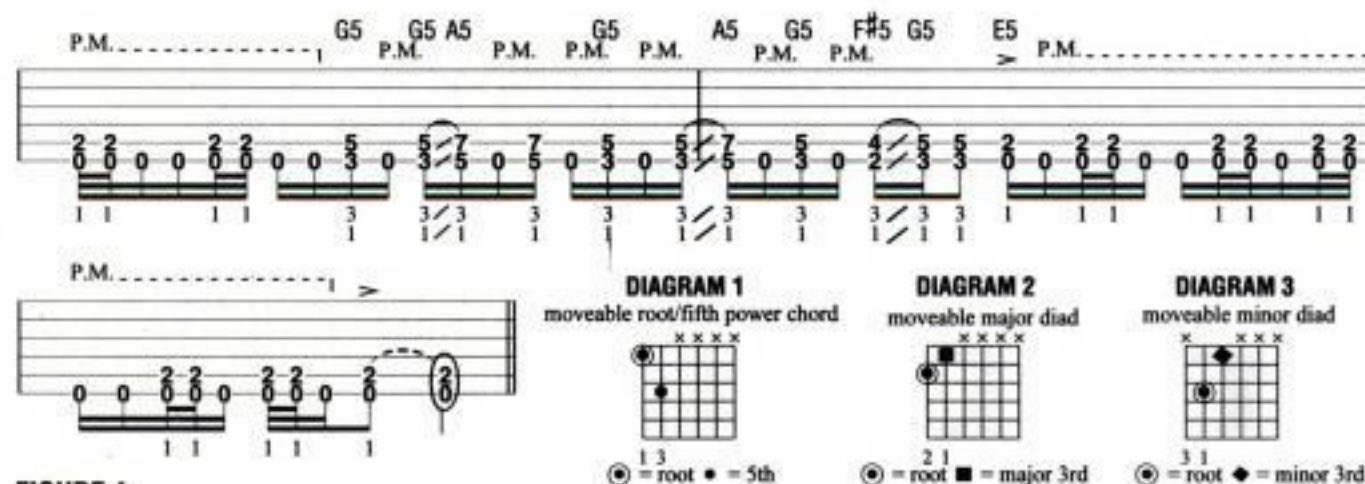
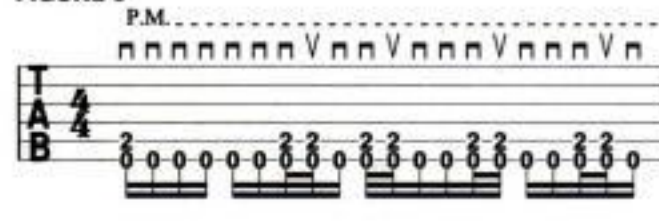


FIGURE 4

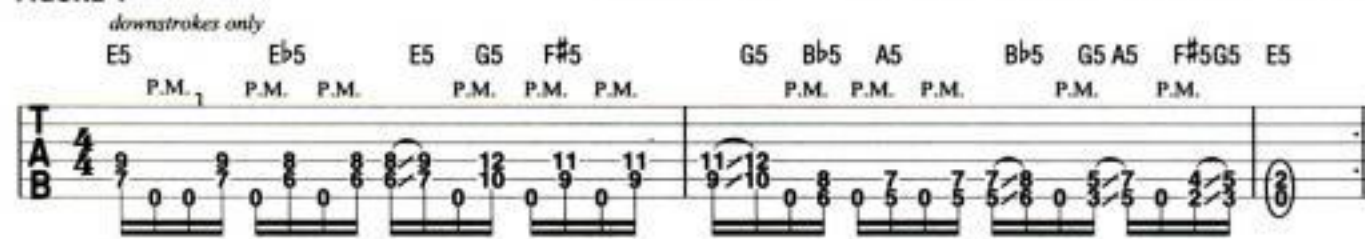
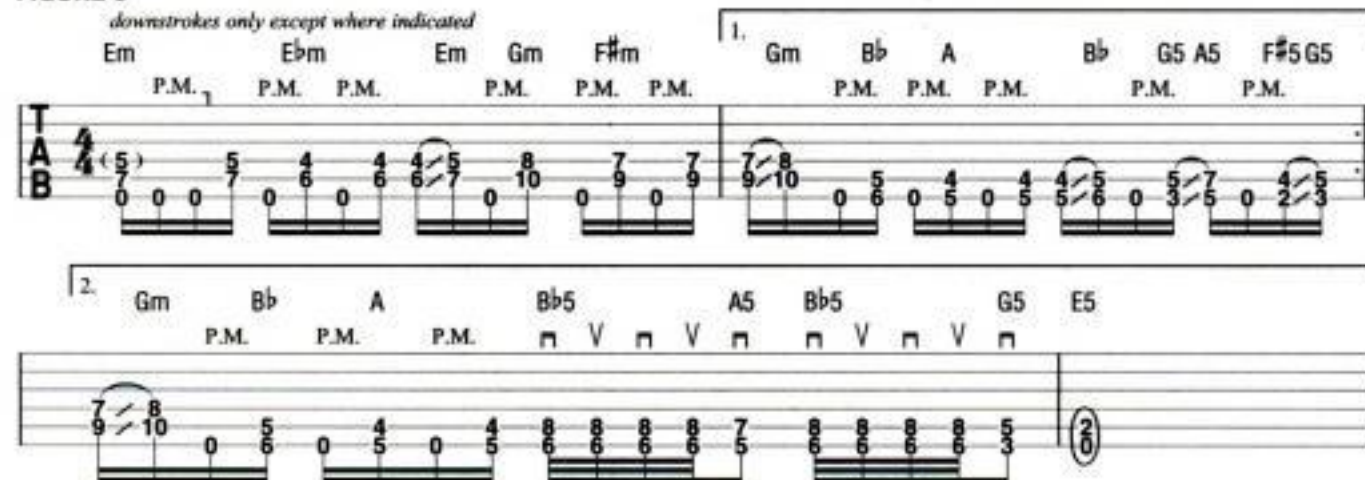


FIGURE 5





LM15



TRX153N



DCM2000



XD88



TRX12N



XP880



UX1000-MC



SL40C

PROFESSIONAL AUDIO

BY

CARVIN

800.854.2235

CARVINPROAUDIO.COM



**YOUR EDUCATION
IS IN
THE
BAG!**

When you graduate from the **CONSERVATORY**, you leave with all the skills you need to go straight to work in the recording industry. Now, with our Laptop program, you can take the gear you need with you.



CONSERVATORY
OF RECORDING ARTS & SCIENCES

888.373.4202

2300 E Broadway Rd | Tempe, AZ 85282
1205 N Fiesta Blvd | Gilbert, AZ 85233

www.audiorecordingschool.com/guitar_world.html

Kerry King

The
Kerry King
Signature Model

WIN
Sign up for the monthly
Kahler newsletter and have
a chance to win a Kahler
guitar every month.
www.kahlerusa.com

Kahler
kahlerusa.com

Kahler® Hybrid™ and X-TRM™ are all registered trademarks of Kahler International, Inc. Patents Pending ©2007 Kahler International, Inc.

Seating for All Musicians!

Roc-N-Soc
is proud to
lead the
industry in
seating for
musicians,
and we
intend to
keep this lead
by giving
you what
you need;
**A QUALITY
PRODUCT.**



Roc-N-Soc, Inc.

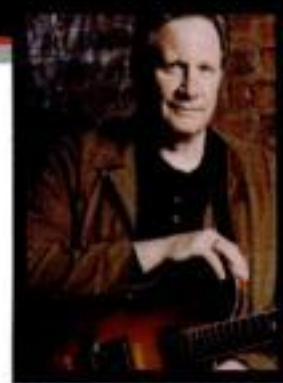
Ph: 828.452.1736

Fax: 828.452.1732

www.rocnsoc.com

FRESH HARMONY, REVISITED

APPLYING INTERVAL STACKS TO MODAL COMPING



ON DISC

IN THE FEBRUARY 2008 issue, I introduced the concept of using a stacked interval structure on the top four strings to generate beautifully unusual, exotic-sounding chord voicings within

a particular scale. Many of you have written in asking me to explore this topic further and demonstrate some practical applications, and since there's now a video component to this column on the *Guitar World* CD-ROM, I thought it would be worthwhile to revisit the topic this month and perform some examples with bass accompaniment that will let you hear how cool this approach is.

As you may recall, the concept involves taking a stack of intervals on the top four strings, with all the notes belonging to a particular scale, and "walking up the scale" on each string, in the process generating a set of highly unusual diatonic chord voicings spawned by the initial interval structure. I used the C major scale (C D E F G A B) for the first example, stacking three interval types: a *fourth*, on the D and G strings, a *second*, on the G and B, and a *sixth*, on the B and high E.

FIGURE 1 illustrates how this process works, beginning in the lowest possible position and ascending one octave (12 frets) through the scale. Notice that each voicing has both a "tight" and an "open" quality. This is due to the juxtaposition of a narrow and a wide interval (the second and sixth, respectively). Also notice the rhythmic phrasing, which is played with a swing feel and incorporates eighth-note syncopations and anticipations. This kind of phrasing is the hallmark of jazz chord *comping* (accompaniment) and is very catchy and driving when pitted against a quarter-note bass line. As you'll hear in the video for this lesson, this and all remaining examples are played over a low bass pedal tone played in steady quarter notes.

FIGURES 2-8 demonstrate how this very same set of interval stacks can be applied with various phrasing approaches over different bass pedal tones derived from the C major scale to create lush, interesting comp voicings and chord melodies in the scale's relative modes, such as D Dorian, F Lydian and G Mixolydian. You'll find that these atypical stacks offer you decidedly fresh-sounding alternatives to the standard major, minor and dominant seventh, ninth and 13th chord voicings that everyone plays. □

FIGURE 1 C Ionian: bass pedals C root with steady quarter notes

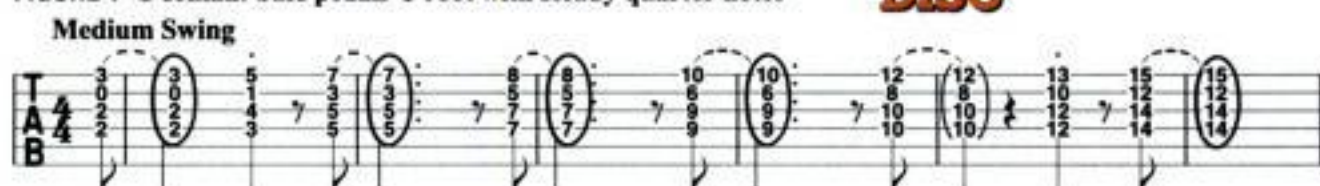


FIGURE 2 D Dorian: bass pedals D root



FIGURE 3 D Dorian



FIGURE 4 D Dorian



FIGURE 5 E Phrygian: bass pedals E root

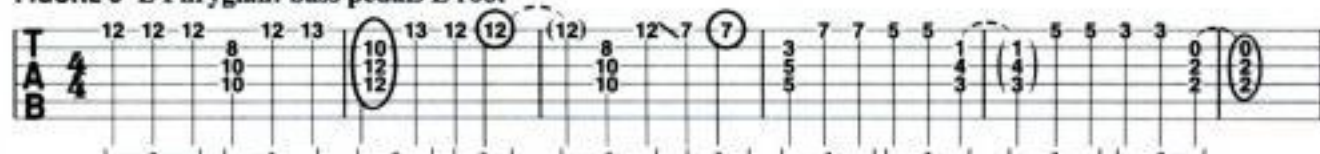


FIGURE 6 F Lydian: bass pedals F root



FIGURE 7 G Mixolydian: bass pedals on G root

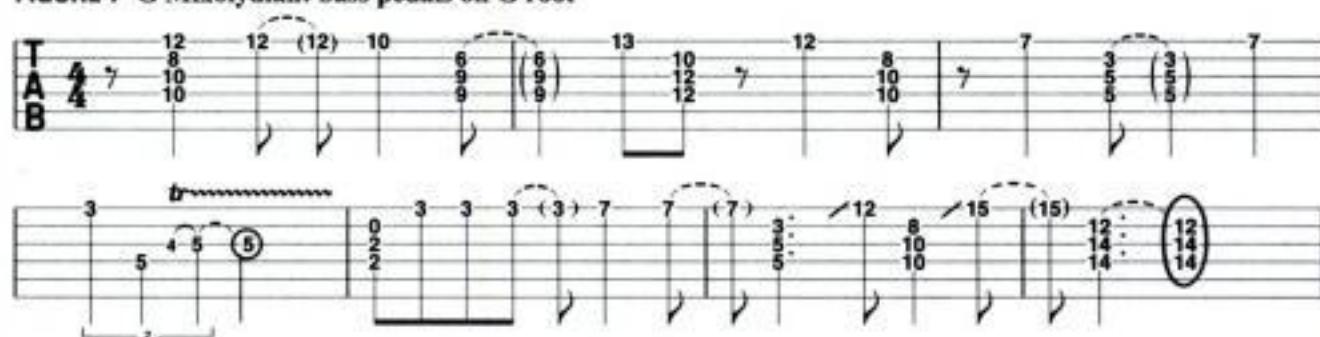


FIGURE 8 A Aeolian: bass pedals on A root



sometimes identity crisis is a good thing.



STOMPBOX SIMPLICITY

STOMPBOX ON/OFF CONTROL

INTEGRATED EFFECT SWITCHING SYSTEM

EVERY PRESET IS A DIFFERENT PEDALBOARD

EFFECTS ONLY

ONE BUTTON COMPLETELY REMOVES INTERNAL AMPLIFIERS

RP500

INTEGRATED EFFECTS
SWITCHING SYSTEM

DIGITECH.COM

**SIMPLICITY
OF A STOMPBOX
CONTROL OF AN
EFFECTS SWITCHING
SYSTEM**

DigitTech

Copyrighted material
A Harman International Company

CHORD LICKS

A ROCKER'S APPROACH TO CHORD-MELODY STYLE IMPROVISING



SOMETIMES IT SEEMS the mere mention of the term "chord-melody"—the art of creating melodies with chord voicings—can send rock guitarists running for the hills.

Too often considered to be useful solely in the jazz realm, chord-melody techniques can, when employed artfully, add some serious girth and weight to a rock solo. The catalogs of rhythm/lead masters such as Pete Townshend, Eric Johnson, Eddie Van Halen and Jimi Hendrix (to name just a few) are strewn with rocking examples of chord-based soloing. In this month's lesson we'll attempt to delve into the mindset of these chord wizards by exploring the basics of scale harmony, from a rock perspective.

"POWER" CHORD MELODY

It's no secret that power chords (root/fifth voicings) provide the fuel for many of rock's most famous riffs ("Iron Man," "Smoke on the Water" and "Smells Like Teen Spirit" immediately come to mind), but did you know that they can also be used in a soloing context—in lieu of single-note melodies? Take the E natural minor scale: E F[♯] G A B C D. [For the sake of continuity, we'll be staying in the keys of E natural minor (a.k.a. Aeolian) and E Dorian (E F[♯] G A B C[♯] D) throughout this lesson.] In place of using single notes to construct a solo in E natural minor, you could substitute power chord voicings built on each note of the scale: E5, F[♯]5, G5, A5, B5, C5, and D5. All of these voicings are *diatonic* (made up of notes belonging to the same scale) to the E natural minor scale except for the F[♯]5, which contains a C[♯] note. **FIGURE 1** offers a pumped-up example of a power chord melody played over an Em vamp. Using the 1-3-4 fret-hand fingering (as opposed to 1-3-3) helps guard against unwanted fretted notes in the upper register (along the B string in the first set of chords and the G string in the second set).

TRIADS

Triads (root/third/fifth chords) are another vital component to many of rock's greatest riffs, fills and lead work. Witness Eddie Van Halen's opening riff in "Running with the Devil," Jimi Hendrix's funky concoctions in "Wait Until Tomorrow" and Pete Townshend's signature riffing in

FIGURE 1

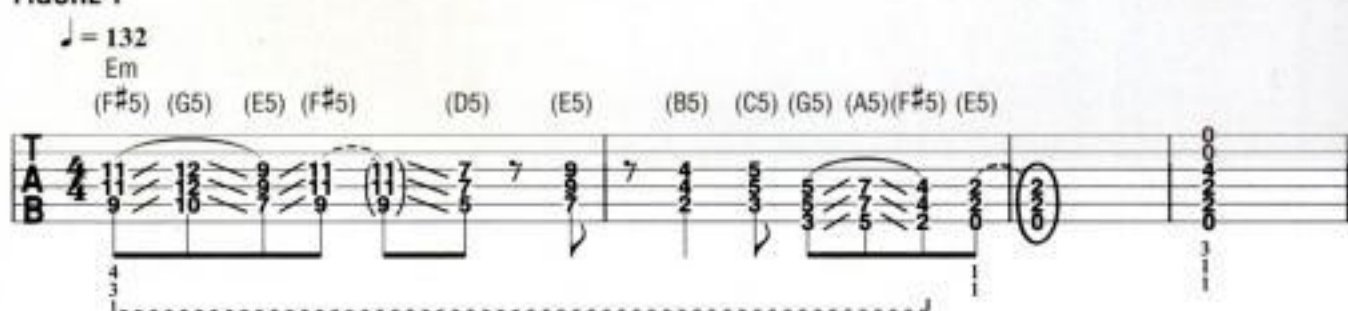


FIGURE 2

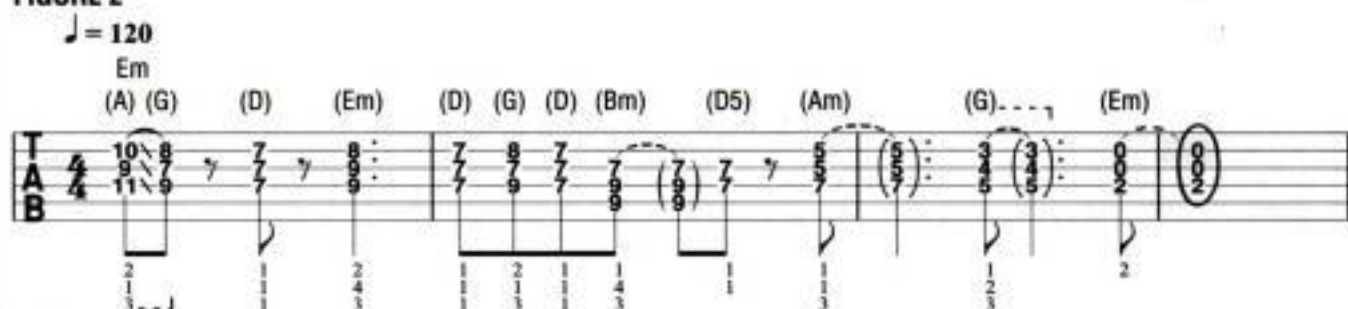


FIGURE 3

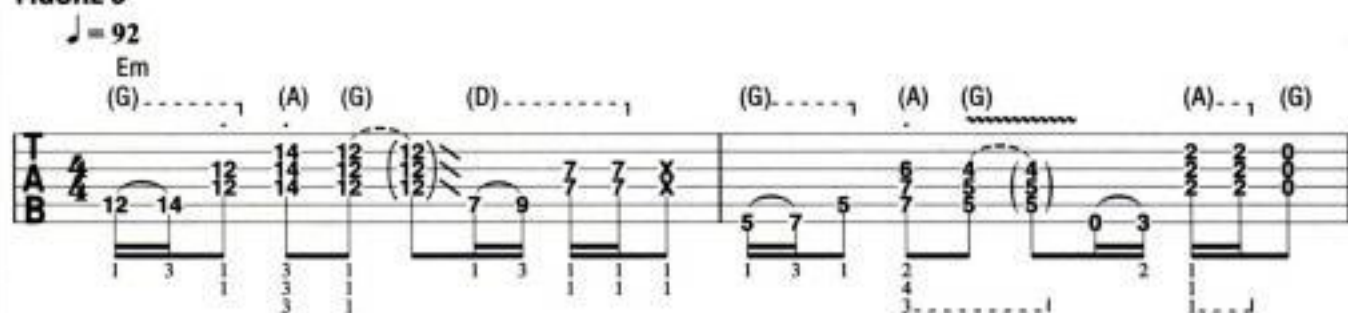


FIGURE 4

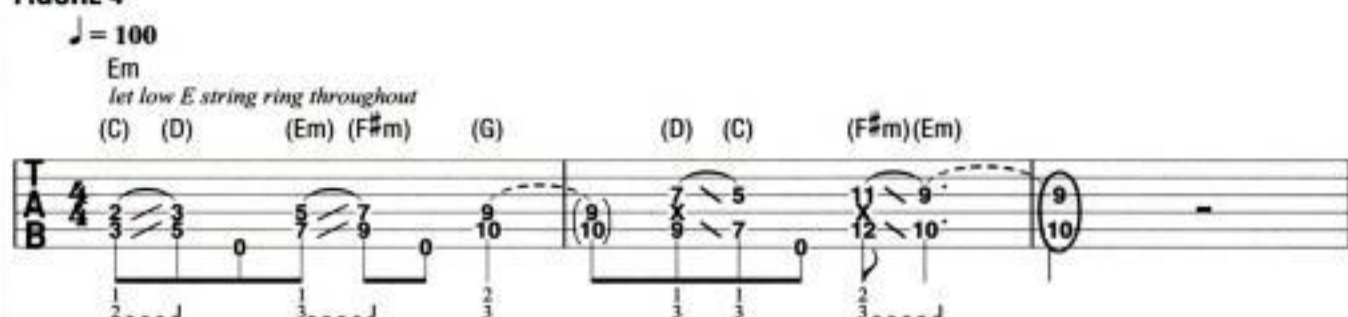
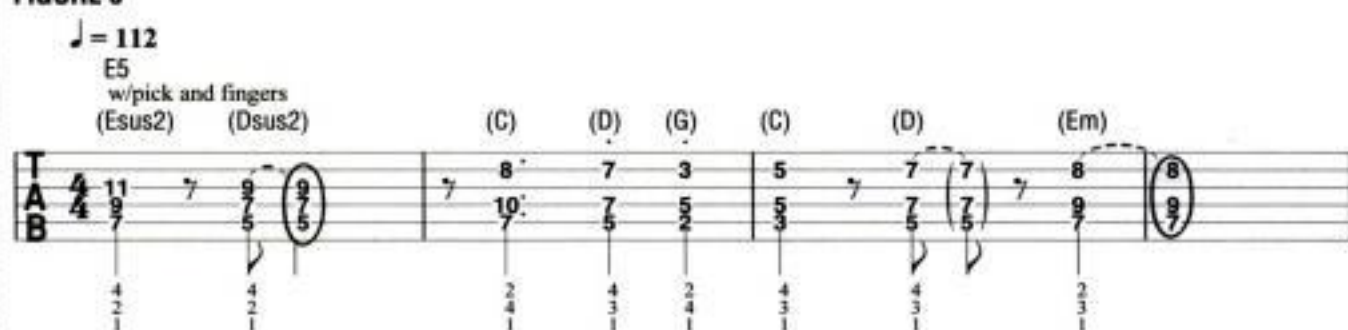


FIGURE 5



"Won't Get Fooled Again." Employing triads in a soloing context can be a hit-and-miss endeavor unless you know the diatonic triads of any given key or scale. The triads that belong to E natural minor are Em, F[♯]°, G, Am, Bm, C and D. (The triads of E Dorian are Em, F[♯]m, G, A, Bm, C[♯]° and D.)

Los Angeles-based guitarist **TOM KOLB** is a veteran session guitarist, Musicians Institute (G.I.T.) instructor, author of instructional books and articles and the featured artist on a variety of instructional videos. Visit tomkolb.com for more.

The cool, but also sometimes confusing, thing about triads is that they can be voiced with the bass notes being either the root (root position), third (first inversion) or fifth (second inversion). This allows for any of the notes in each triad to be the top note (or melody note) in the voicing.

FIGURE 2 uses a variety of triad inversions to create a moody, E natural minor chord melody. Before you jump into the entire example, play through it fretting only the top note in each triad. This will help you to get the melody in your head. **FIGURE 3** is a funky-up chord melody, harmonized from E Dorian, that balances triads with single-note lines.

INTERVALS AND OPEN TRIADS

FIGURE 4 is constructed from intervals, namely thirds and sixths, harmonized from the E natural minor scale. A good way to visualize the thirds in this example is to view them as the bottom two notes (root and third) of root-position triads: C, D, Em, F#m and G. The sixths diads are like inverted or "tipped-over" thirds, with the root on top and the third on the bottom.

FIGURE 5 is a unique blend of sus2 chords (root/fifth/ninth) and triads that are open-voiced (the adjacent notes are more than a fourth apart). Eric Johnson is the Grand Marshall of this style of chord-melody playing (see his work on "Cliffs of Dover," "Manhattan" and "When the Sun Meets the Sky," for some great examples). For the sus2 chords, use your pick to play downstrokes on the low notes, and pluck upward on the higher strings with your second and third fingers. Use your second and fourth fingers to grab the higher strings of the open-triad voicings.

THE SOLO

The solo (**FIGURE 6**) is a 22-bar chord-melody joyride over a driving E-note bass pedal. All the chords and single-note passages are derived from either the E natural minor scale or the E Dorian mode. To cop the desired tone, use the bridge pickup (preferably a humbucker) of a Strat-style guitar; crank the overdrive channel of your amp; dial in liberal amounts of mids and treble, go easy on the bass and use a fair amount of reverb and slap-back echo.

The solo opens with a single-note-reinforced triad passage (bars 1-4). Similar to the examples presented in **FIGURES 2** and **3**, the passage is further fortified with intermittent attacks on the low-E string. Next comes an arpeggiated figure based on Dadd4, Em(add2) and Gsus2 chord voicings (bars 5 and 6). This is followed in bars 7 and 8 by an aggressive attack of open-voiced triads similar in structure to the ones found in **FIGURE 5**.

Bars 9-12 host an extended phrase comprised almost exclusively of E Dorian triad inversions, the sole exception being the final C major triad, which is indigenous to E natural minor. In bar 13 a ringing Em(add9) arpeggio

FIGURE 6

$\text{♩} = 132$

spills into a C5(#11) cluster (bar 14), followed closely in bars 15 and 16 by a series of sliding power chords voiced on the upper string sets. The inclusion of the low-E string serves two purposes: First, it's the focal point of a three-note rhythmic motif that spans both measures; and second, it helps establish the E minor tonality of the passage.



Bar 17 marks the start of the outro. Beginning with a tension-mounting, diad passage fueled by E and B pedal notes (bars 17-20), the section builds to a triadic climax that spans the final two measures.

Hey folks, this is my final column for *Guitar World*. Thanks for reading, and best of luck with your playing. □

SEEING DOUBLE, PART 2

IMPROVISING WITH DIATONIC SIXTHS



KEITH WYATT teaches blues guitar at Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

between the two strings is also typical of r&b-style phrasing; add some extra funk by using your picking finger to snap the first string.

IN LAST MONTH'S column we looked at improvising using thirds, one of the two melodic double-stops most commonly used by guitarists in blues and blues-related styles. This month we'll look at the other staple interval: *sixths*.

A sixth is an inverted third, meaning the lower note of the third is raised one octave, or the higher note is lowered one octave. For example, C-E is a major third, and E-C is a minor sixth. (Major thirds become minor sixths, and minor thirds become major sixths.)

While the narrow note spacing of a third interval evokes two voices singing in close harmony, the more open structure of a sixth has a lighter sound that is more suggestive of the underlying harmony. Freddy King used sixth intervals to great effect in his classic early-Sixties blues instrumentals "Hideaway" and "The Stumble," and they became a trademark of the Memphis branch of Sixties soul, particularly through the work of Stax house guitarist Steve Cropper, whose lyrical sixth-based fills graced hit recordings by Otis Redding ("[Sittin' On] the Dock of the Bay") and Sam & Dave ("Soul Man"), among many others. His approach remains part of the r&b/blues guitar lexicon.

A sixth interval encompasses six adjacent scale degrees. For example, the interval C-A spans C, D, E, F, G and A. Like thirds, any diatonic scale can be harmonized in sixths, but in blues the most common scale is the dominant, or Mixolydian, scale, intervallically spelled 1 2 3 4 5 6 \flat 7. Also, as is the case with thirds, each of the three blues chords (I, IV and V) customarily requires its own scale harmony. **FIGURE 1** shows standard sixth-interval patterns for the I, IV and V chords in the key of C: C7, F7 and G7. Sixth intervals are almost always fretted on nonadjacent strings, with the most-used combinations being first-third or second-fourth. Use your middle finger to fret all notes on the third string and either your first or third finger on the first string. The most effective approach here would be to use hybrid (pick and fingers) picking.

The solo in **FIGURE 2** demonstrates sixth intervals played over a 12-bar progression in C. While designed

for a funky, Memphis-style groove, the same phrases can be easily adapted to a shuffle or other groove. The slides and separation of attack

FIGURE 1 Mixolydian sixths

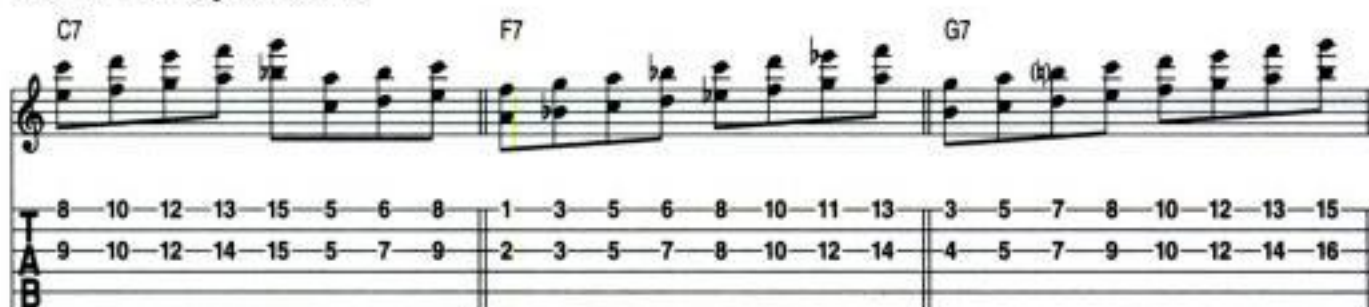


FIGURE 2



SCARY GOOD TONE.



LOOKING FOR EXCEPTIONAL TONE? Then prepare to be shocked. Native Instruments' GUITAR RIG SESSION combines the new GUITAR RIG 3 XE software with a portable, studio-quality audio interface... all at a very un-scary price.

You get a selection of the best-sounding amps, cabinets and effects from GUITAR RIG 3 — the world's No.1 amp modeling software — plus a full-featured USB 2.0 audio interface, complete with high-quality mic and guitar inputs, 24-bit/192 kHz sound, and a solid black anodized aluminum housing. Packaged with the Cubase® LE sequencer and our new KORE PLAYER with the POP DRUMS soundpack, GUITAR RIG SESSION is a complete, tone-heavy recording system that has our competition feeling a little, well, frightened.

Visit www.native-instruments.com to learn more.

NI NATIVE INSTRUMENTS

THE FUTURE OF SOUND

Copyrighted material

TWO THE HARD WAY

FRETTING WITH JUST TWO FINGERS, DJANGO-STYLE



HIS UNIQUE AND astounding guitar talents aside, Django Reinhardt remains mysterious and intriguing for the fact that he could play with great speed and precision using just two fingers of his fretting hand. The Belgian Gypsy guitarist was badly burned in a caravan fire when he was 18, leaving him with a severely damaged, twisted left hand and the use of only its index and middle fingers for fretting. When he recovered from the injury and was able to play at a level above and beyond his previous capabilities, it was received as nothing short of a miracle in the Gypsy community.

When I first started to play Gypsy jazz, I was aware that Django played with just two fingers, and I was curious to discover how he was able to accomplish what he did, and how his licks fell on the fretboard. I learned some of his solos using just two fingers, and I quickly discovered that this approach led me to some very different places. Also, the index and middle fingers are very strong, which has a marked affect on the power I could generate when soloing.

I had always played with all four fret-hand fingers, but I immediately loved the *sound* of the two-finger approach; it also leads you to play things you otherwise probably wouldn't. I think it is comparable to the digital world, where information is composed of zeros and ones. Using just two digits—numbers or fingers—is in some respects less for your brain to think about.

One of the primary stylistic elements that emerge from this approach is that you must travel up and down the fretboard more than usual, as opposed to playing long passages in a single position. This also has an effect on the *tone* of the guitar; if you stay right in the area of fifth position, as in **FIGURE 1**, the tonal quality gets boring rather quickly. But if you stay on the top four strings and travel quickly up the fretboard, as demonstrated in **FIGURE 2**, the tone is more dynamic, which adds character to the line.

FIGURE 3 is a cool two-finger lick that's based on a D minor arpeggio: the index finger initiates most of the position shifts as I barre across multiple strings with either the index or middle finger.

A great many of the licks Django played were built from arpeggios like this, as were the melodies in many of the compositions he wrote and performed.

The lick in **FIGURE 3** ends with the sixth—a B note in the key of D minor—which is indicative of the emphasis placed on the sixth in Django's music. The major sixth is used much more commonly with a minor chord in Gypsy jazz than is the flatted, or minor, seventh, which would be C in the key of D minor. You'll hear minor sixth chords,

JOHN JORGENSEN is one of today's most respected and versatile guitarists. He is well known for his work with Emmylou Harris in the Desert Rose Band, his Tele-melting collaboration with Will Ray and Jerry Donahue in the Hellecasters, his six years working with Elton John and, in recent years, his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

such as Am6, much more commonly in this style than minor seventh chords like Am7; **FIGURE 4** details stock voicings of both chords.

FIGURE 5 illustrates an Am6 arpeggio, comprised of the notes A, C, E and F#. What's cool about this arpeggio is that you can play it over either Am6 or D9 because the same group of notes works equally well over both tonalities.

Next month, I'll be back with more insight into Django's two-finger fretting style.

FIGURE 1 Swing Feel ($\text{♩} = \text{♩} = \text{♩}$)



FIGURE 2

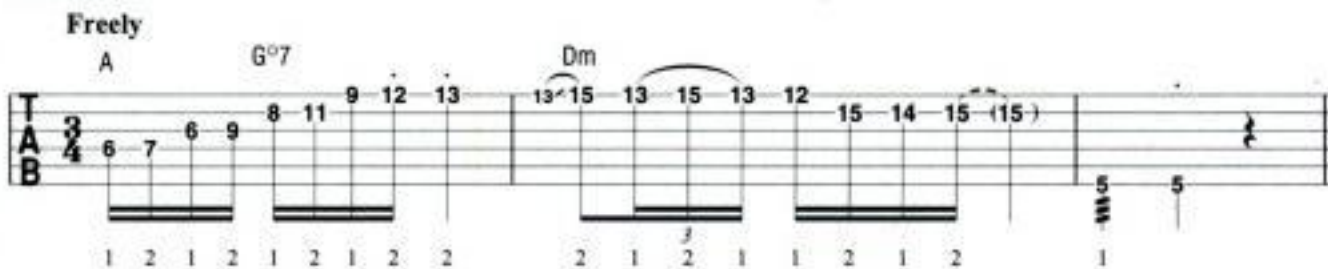


FIGURE 3

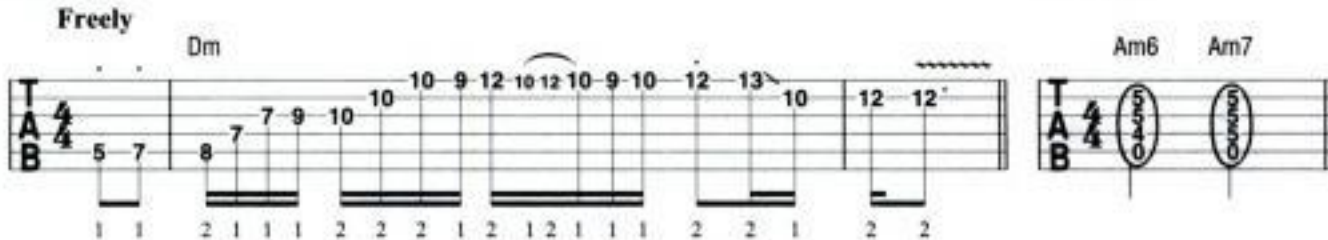


FIGURE 4

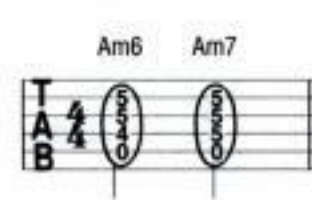
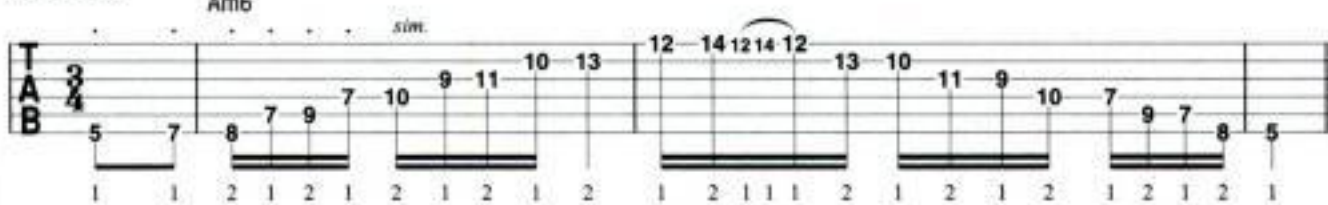


FIGURE 5



The Pedals That Make The Tone



For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit www.BossUS.com/tone



All references to specific artists and songs are strictly for comparison purposes. The artists referenced herein do not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in any way. BOSS® and Roland® make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Interstate Love Song" - Stone Temple Pilots



RV-5



DS-2



AC-3

"Inside The Fire" - Disturbed



FS-FU



DD-7



AW-3



ML-2

"Achilles Last Stand" - Led Zeppelin



RV-5



PH-3



GE-7



DN-2

"Hole In The Sky" - Black Sabbath



DS-1



GE-7

"Sorry" - Buckcherry



DS-1



AC-3

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.

Save
\$30

27th Anniversary
Publisher's Discount

The **#1** World Best-Selling Ear Training Method for **27** Years

Once you learn the secret,
we bet **YOU** will hear with

Perfect Pitch

- Name any note or chord – by EAR!
- Sing any desired pitch at will
- You'll hear it for yourself – immediately.
- Copy music straight off a CD
- Play by ear – instead of searching by hand
- Identify keys of songs just by listening
- Perform with confidence
- Compose music in your head
- Enjoy richer, finer music appreciation
- You'll open a new door to new talents...

Close your eyes and play a tone—any tone. Now, without peeking at the fretboard, WHAT IS THE PITCH YOU HEAR?

No clue?

Listen carefully to any song on a CD. Is it in E major...A major...F# minor?

Stumped? Don't worry!

Musicians are often shocked when they realize they literally have no pitch recognition—even though they listen to pitches constantly. Yet with a few ear-opening instructions, we bet YOU will begin to name pitches—ALL BY EAR—regardless of your current ability.

And we'll prove it to you!

Why YOU need Perfect Pitch

Your ear is *everything* to your music!

Why? Because music is a HEARING art. All your talents are ROOTED in your command of the musical language—your ability to *hear and evaluate pitches*.

Perfect Pitch *optimizes* your ear and opens a new door to brand new talents:

- You'll copy chords *straight off a CD*.
- You'll play BY EAR—instead of searching by hand. No more "hit or miss."
- You'll sing tones *directly from memory*.
- You'll identify KEYS of songs just by listening.
- You'll hear sheet music *mentally* in proper key.
- You'll compose music you hear in your head.

With Perfect Pitch, your performance *automatically* advances to new levels, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe tell us they'd give *anything* to possess the awesome powers of Perfect Pitch. Fortunately, you don't have to give your right arm.

Perfect Pitch is already a *natural talent* hidden deep inside you, crying to be set free. To discover your own Perfect Pitch, all you need is a little personal coaching from David-Lucas Burge in his **Perfect Pitch® Ear Training SuperCourse**—the #1 best-selling music self-development series for 27 years.

Research at two leading universities (see web site)—plus musicians everywhere of all instruments—have long proven this powerful method to gain the ultimate ear for music. These are real people like you—musicians in over 120 countries.

The Secret to Perfect Pitch:

Before David-Lucas Burge revealed his method, people thought that only a chosen few are "born" with Perfect Pitch (like Bach or Mozart)—and the rest of us can forget about it. *Not so!*

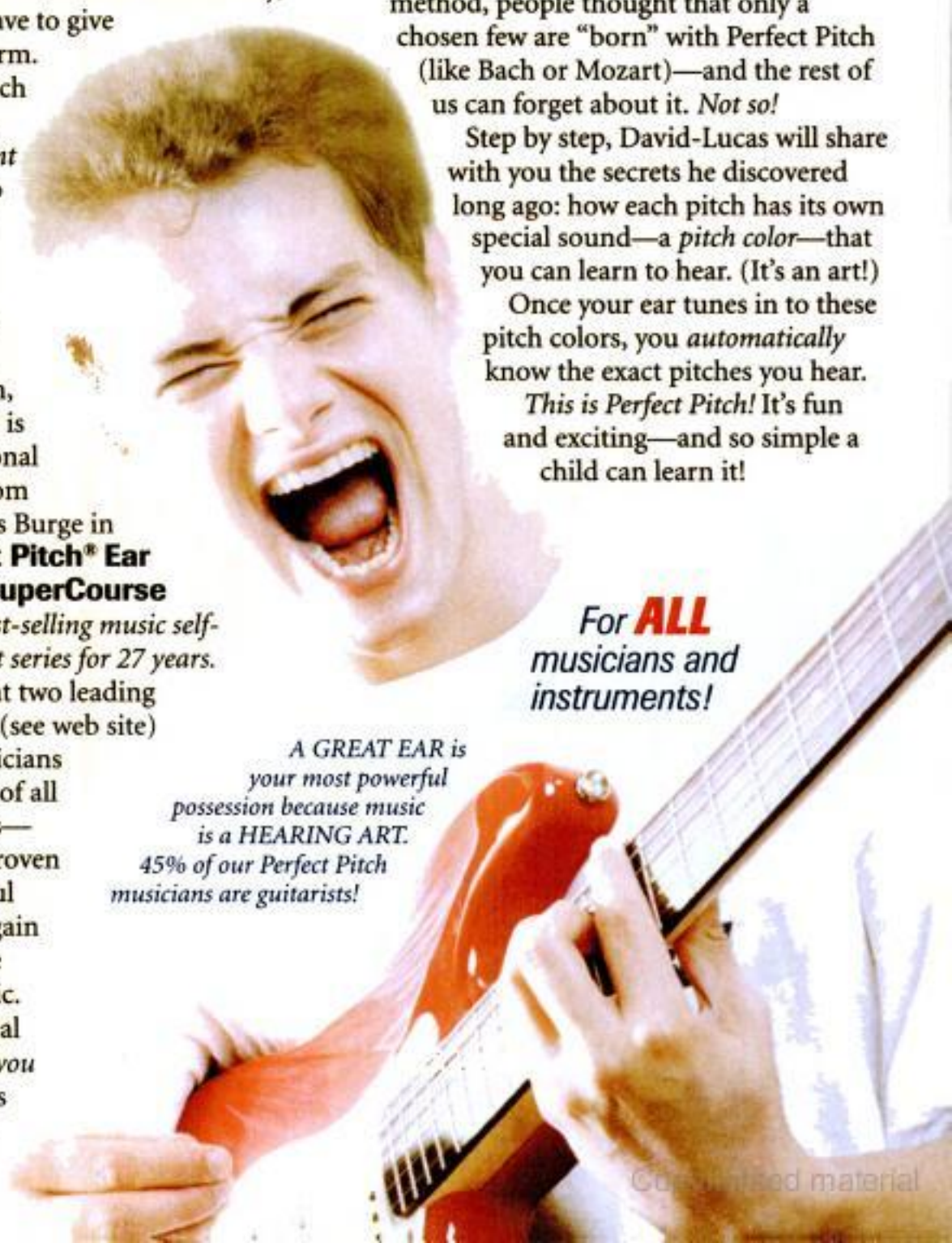
Step by step, David-Lucas will share with you the secrets he discovered long ago: how each pitch has its own special sound—a *pitch color*—that you can learn to hear. (It's an art!)

Once your ear tunes in to these pitch colors, you *automatically* know the exact pitches you hear.

This is Perfect Pitch! It's fun and exciting—and so simple a child can learn it!

For **ALL**
musicians and
instruments!

A GREAT EAR is
your most powerful
possession because music
is a HEARING ART.
45% of our Perfect Pitch
musicians are guitarists!



Order now online at this Special Offer Page:

www.PerfectPitch.com/27years

Get **\$30 off + 2 Bonus CDs + FREE shipping** Use VIP code:
GUITAR-23-C

Call now 24 hours:
1-888-745-8880
Outside USA & Canada call: 641-472-3100

Here's our Bet:

1. ORDER your own **Perfect Pitch® Ear Training SuperCourse** now—online, by phone or mail.

2. LISTEN to your first CD when your

SuperCourse arrives. Once you learn the secret to Perfect Pitch, we bet you'll hear it *right away!* If you don't, we lose. Simply return your course for a full prompt refund, *no questions asked.* (You have our 27-year reputation to back it.)

3. WE BET you'll be pretty excited when you actually experience your own Perfect Pitch for the very first time!

But your first taste is just the beginning.

With a few minutes of daily listening, your ear

will develop into your most powerful ally.

We bet Perfect Pitch will boost your performance level, unleash new creativity and increase your *enjoyment of music*—or return the course within 40 days for a full prompt refund, *no questions asked.*

Your FREE bonuses:

We'll also send you a FREE bonus CD on Relative Pitch—a \$15 gift.

You'll learn the difference between Perfect Pitch and Relative Pitch—how they work *together* to give you total command of the musical language. You'll learn how you are *set free* or *held back* in music by what you *can* or *cannot* hear.

This 74-minute bonus CD is yours to keep FREE, *even if you return your course*

for a full refund.

You'll also receive a 31-minute CD: *Perfect Pitch for Children: a Message to Parents and Teachers*, another \$15 gift.

And to celebrate 27 years, we'll ship your **Perfect Pitch® Ear Training SuperCourse** to your door—for FREE.

Is this offer stacked in your favor or what?

Note: You'll receive everything: ALL course CDs, handbook and bonuses in one package.

How can we make this bet?

Because—
IT WORKS.

For 27 years now, we've found that 97.5% of our new musicians experience their first taste of Perfect Pitch—*immediately!* (The rest usually get it after they listen a little more closely.) This instant success rate explains why we get so few returns.

“Will I really hear with Perfect Pitch?”

Yes, we *guarantee* YOU will hear with Perfect Pitch—or you receive a full refund.

Imagine the doors that Perfect Pitch can open up for YOU—to advance your playing, your singing, your own creativity and confidence. But then again—

How will you ever know until you listen for yourself?

There's no risk. And YOU WIN in all cases. So—will you take us up on this bet?

Order your own **Perfect Pitch® Ear Training SuperCourse**—with your **\$30 publisher discount**—and discover the secret to Perfect Pitch with *your own ears.*

Mail the coupon, call us 24 hours, or **ORDER NOW ONLINE.**

Join musicians around the world who have already discovered the secrets to **Perfect Pitch.**

For 27 years, we've received letters from musicians in 120 countries:

- “Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber.” J.M., percussion ● “Someone played a D major chord and I recognized it straight away. S.C., bass ● “Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle.” B.B., guitar/piano ● “It is wonderful. I can truly hear the differences in the color of the tones.” D.P., student ● “I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough.” J.H., student ● “It's so simple it's ridiculous. M.P., guitar ● “I'm able to play things I hear in my head. Before, I could barely do it.” J.W., keyboards ● “I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control.” I.B., bass guitar ● “It feels like I'm singing and playing MY notes instead of somebody else's—like music is more ‘my own.’ L.H., voice/guitar ● “What a boost for children's musical education! R.P., music teacher ● “I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail.” M.U., bass ● “Although I was skeptical at first, I am now awed.” R.H., sax ● “It's like hearing in a whole new dimension.” L.S., guitar ● “I started crying and laughing all at the same time. J.S., music educator ● “I wish I could have had this 30 years ago!” R.B., voice ● “This is absolutely what I had been searching for.” D.E., piano ● “Mr. Burge—you've changed my life!” T.B., student ● “Learn it or be left behind.” P.S., student...

The Perfect Pitch® Ear Training SuperCourse by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** (see below). For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked.* If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is *mine to keep* (a \$15 gift)—even if I return my course for a refund. I also get **FREE:** Perfect Pitch for Children (a \$15 gift).

Our **27 Year Celebration** also includes: **FREE SHIPPING** worldwide to your door!



Use Your Credit Card or Debit Card to Choose a Monthly **Easy Pay Plan:** (more online)

- ☐ 10 payments of \$13.90 (+ \$1.95/month service charge)
☐ 5 payments of \$27.80 (+ \$1.95/month service charge)
☐ 1 payment of \$139 (no service charge)

CARD NUMBER _____ EXPIRATION DATE _____
Your **discount** price: only \$139. (List: \$169.)
You save **\$30** with publisher discount.

☐ Send Check or Money Order

Send your personal check or money order for just \$139 payable to **PerfectPitch.com**. You save \$30 and get free shipping worldwide. (International orders: Please submit your money order in U.S. funds.)

NAME _____ TELEPHONE NUMBER _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

EMAIL ADDRESS (We promise we'll never give out your info to anyone, ever!) _____

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

➤ Mail to: _____ Or fax to: (641) 472-2700

PerfectPitch.com/27years

VIP Code: Guitar23C (Free ship/\$30 off/2 free CDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

HEAR IT FOR YOURSELF! Save \$30, get FREE shipping + 2 Bonus CDs! Our 27 Year Offer!

We are a proud member of the Music Industry Conference, an affiliate of MENC: The National Association for Music Education.



"ACHILLES LAST STAND" LED ZEPPELIN

As heard on **PRESENCE** (SWAN SONG)

Words and Music by **Jimmy Page and Robert Plant** * Transcribed by **Dale Turner**

F#m(addb6) **Em9** **F#m7add4** **F#mVE** **Em** **D6/E** **D/E** **D6/E** **E5add9** **E5** **Esus2** **C** **D6/C** **E5** **C5**

*fret 6 w/thumb

*Guitarist Jimmy Page randomly substitutes these two chords for one another throughout the song's six verses, specifically in the repetitions of bars 13, 17, 21, 25, 33, 37, 41 and 45.

A Intro (0:00)

Moderately Fast ♩ = 146

w/half-time feel

*Gtrs. 1 and 2 (elec. w/light dist. and slow phaser)

end half-time feel

F#m(addb6) **Em9** **F#m7add4**

1 let ring

**Th.

*Both gtrs. gradually fade in; repeat played simile.

**Fret 6 w/thumb

(0:19)

F#mVE **Em** **N.C.** **D6/E**

Rhy. Fig. 1

Gtrs. 1 and 2 (w/dist., phaser off)

*Elec. Bass (w/pick)

Bass Fig. 1

Substitute Bass Fill 1 1st time (see bar 12)

*8-string bass; all pitches are doubled one octave higher by additional strings.

B 1st, 3rd and 5th Verses (0:45, 2:24, 5:15)

1. It was an April morning when they told us we
3. Into the sun and the South and the North we at
5. Days flew by and you and I North bathed

F#mVE **Em**
 Gtr. 1 plays Rhy. Fig. 2 on 3rd and 5th verses (see below)
 Gtrs. 3 and 4 play Fills 1a and 1b on 5th verse (see bar 58)
 Gtr. 5 plays Fill 3 on 5th verse (see below)
 Gtr. 2

Gtrs. 1 and 2 **end Rhy. Fig. 1 (play 4 times)** **Gtr. 2**

Bass **end Bass Fig. 1** **Bass Fig. 2** **Bass Fill 1**

Fill 3 (5:15) (end of solo)

Gtr. 5 (w/dist.) **F#mVE** **Em**
 P.M.

12 14 12 12

Rhy. Fig. 2 (2:24, 5:15)

F#mVE **Em** **D/E**
 Gtr. 1 (w/dist.)

0 0 0 0

"ACHILLES LAST STAND"

The Pedals That Make The Tone

www.BossUS.com/tone

C 2nd, 4th, and 6th Verses (1:25, 3:03, 5:54)

2. We swept New York a glancing kiss to those who claim they know

4. To seek the man whose pointing hand The giant step unfolds

6. Wandering and wandering What place to rest the search

F#m/E Em

D6/E

The

Gtr. 1 plays Rhy. Fig. 2 four times (see first page)

let ring

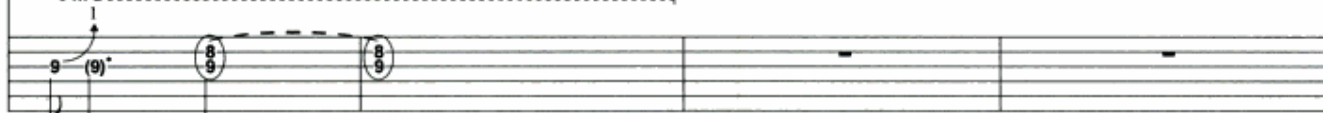
31 Gtr. 2



Gtrs. 3 and 4 Substitute Riff D on 6th verse (see next page)

Gtrs. 3 and 4 (4th verse only)

*Fill 2



Bass plays Bass Fig. 2 four times

Below the streets that steam and hiss
with guidance from the curving path
mighty arms of Atlas

The devil's in his hold
that churns up into stone
hold the heavens earth

F#m/E Em

D/E

on 6th verse, Gtrs. 3 and 4 play Riff D three times (see next page)

let ring



Oh to sail away
If one bell should ring

to sandy lands and other days
in celebration for a king

F#m/E Em

D/E

Oh the



2nd time, skip ahead to [E]
3rd time, skip ahead to [G]

Oh to touch the dream
So fast the heart should beat
mighty arms of Atlas

that hides inside and never seen
hold the proud the head from heavy feet
heavens from the earth

F#m/E Em

D6/E

From the



D Interlude (1:51)

1.

2.

E5 D5 D#5 E5

D5D#5 E5

D5D#5 E5

D5

E5

F5

E5

D5

E5

F5

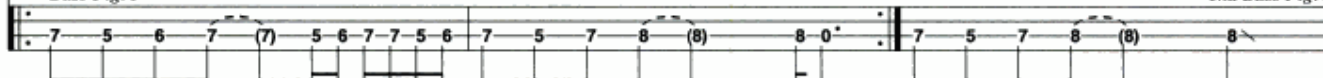
steady gliss

47 Gtr. 2



Bass
Bass Fig. 3

end Bass Fig. 3



(1:57)

50 Gtr. 1 E5
Rhy. Fig. 3a

C5

end Rhy. Fig. 3a

Gtr. 3 (w/dist. and fast phaser)
Riff A2

Figure 10: A musical score for a single melodic line. The score is written on a five-line staff. The notes are: 5, 7, 7 (with a slur over the second 7), 9, 10, 10, 12, 12, 14, 9, 10, 11 (with a slur over the 11), 12, 12, 14, 14, 16, 16, 17, 7. The notes are grouped into measures by vertical bar lines. The first measure contains 5, 7, 7 (with a slur over the second 7), and 9. The second measure contains 10, 10, 12, and 12. The third measure contains 14, 9, 10, 11 (with a slur over the 11), and 12. The fourth measure contains 12, 14, 14, 16, and 16. The fifth measure contains 17 and 7. The notes are written as eighth notes, with some beamed together.

Gtr. 4 (w/dist. and fast phaser)
Riff A1

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef. The melody is written in the upper staff, and the bass line is in the lower staff. The first measure of the melody is a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The second measure is a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The third measure is a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The fourth measure is a half note E6, followed by a quarter note F6, a quarter note G6, and a half note A6. The fifth measure is a half note B6, followed by a quarter note C7, a quarter note D7, and a half note E7. The sixth measure is a half note F7, followed by a quarter note G7, a quarter note A7, and a half note B7. The seventh measure is a half note C8, followed by a quarter note D8, a quarter note E8, and a half note F8. The eighth measure is a half note G8, followed by a quarter note A8, a quarter note B8, and a half note C9. The ninth measure is a half note D9, followed by a quarter note E9, a quarter note F9, and a half note G9. The tenth measure is a half note A9, followed by a quarter note B9, a quarter note C10, and a half note D10. The eleventh measure is a half note E10, followed by a quarter note F10, a quarter note G10, and a half note A10. The twelfth measure is a half note B10, followed by a quarter note C11, a quarter note D11, and a half note E11. The thirteenth measure is a half note F11, followed by a quarter note G11, a quarter note A11, and a half note B11. The fourteenth measure is a half note C12, followed by a quarter note D12, a quarter note E12, and a half note F12. The fifteenth measure is a half note G12, followed by a quarter note A12, a quarter note B12, and a half note C13. The sixteenth measure is a half note D13, followed by a quarter note E13, a quarter note F13, and a half note G13. The seventeenth measure is a half note A13, followed by a quarter note B13, a quarter note C14, and a half note D14. The eighteenth measure is a half note E14, followed by a quarter note F14, a quarter note G14, and a half note A14. The nineteenth measure is a half note B14, followed by a quarter note C15, a quarter note D15, and a half note E15. The twentieth measure is a half note F15, followed by a quarter note G15, a quarter note A15, and a half note B15. The twenty-first measure is a half note C16, followed by a quarter note D16, a quarter note E16, and a half note F16. The twenty-second measure is a half note G16, followed by a quarter note A16, a quarter note B16, and a half note C17. The twenty-third measure is a half note D17, followed by a quarter note E17, a quarter note F17, and a half note G17. The twenty-fourth measure is a half note A17, followed by a quarter note B17, a quarter note C18, and a half note D18. The twenty-fifth measure is a half note E18, followed by a quarter note F18, a quarter note G18, and a half note A18. The twenty-sixth measure is a half note B18, followed by a quarter note C19, a quarter note D19, and a half note E19. The twenty-seventh measure is a half note F19, followed by a quarter note G19, a quarter note A19, and a half note B19. The twenty-eighth measure is a half note C20, followed by a quarter note D20, a quarter note E20, and a half note F20. The twenty-ninth measure is a half note G20, followed by a quarter note A20, a quarter note B20, and a half note C21. The thirtieth measure is a half note D21, followed by a quarter note E21, a quarter note F21, and a half note G21. The thirty-first measure is a half note A21, followed by a quarter note B21, a quarter note C22, and a half note D22. The thirty-second measure is a half note E22, followed by a quarter note F22, a quarter note G22, and a half note A22. The thirty-third measure is a half note B22, followed by a quarter note C23, a quarter note D23, and a half note E23. The thirty-fourth measure is a half note F23, followed by a quarter note G23, a quarter note A23, and a half note B23. The thirty-fifth measure is a half note C24, followed by a quarter note D24, a quarter note E24, and a half note F24. The thirty-sixth measure is a half note G24, followed by a quarter note A24, a quarter note B24, and a half note C25. The thirty-seventh measure is a half note D25, followed by a quarter note E25, a quarter note F25, and a half note G25. The thirty-eighth measure is a half note A25, followed by a quarter note B25, a quarter note C26, and a half note D26. The thirty-ninth measure is a half note E26, followed by a quarter note F26, a quarter note G26, and a half note A26. The fortieth measure is a half note B26, followed by a quarter note C27, a quarter note D27, and a half note E27. The forty-first measure is a half note F27, followed by a quarter note G27, a quarter note A27, and a half note B27. The forty-second measure is a half note C28, followed by a quarter note D28, a quarter note E28, and a half note F28. The forty-third measure is a half note G28, followed by a quarter note A28, a quarter note B28, and a half note C29. The forty-fourth measure is a half note D29, followed by a quarter note E29, a quarter note F29, and a half note G29. The forty-fifth measure is a half note A29, followed by a quarter note B29, a quarter note C30, and a half note D30. The forty-sixth measure is a half note E30, followed by a quarter note F30, a quarter note G30, and a half note A30. The forty-seventh measure is a half note B30, followed by a quarter note C31, a quarter note D31, and a half note E31. The forty-eighth measure is a half note F31, followed by a quarter note G31, a quarter note A31, and a half note B31. The forty-ninth measure is a half note C32, followed by a quarter note D32, a quarter note E32, and a half note F32. The fiftieth measure is a half note G32, followed by a quarter note A32, a quarter note B32, and a half note C33. The fifty-first measure is a half note D33, followed by a quarter note E33, a quarter note F33, and a half note G33. The fifty-second measure is a half note A33, followed by a quarter note B33, a quarter note C34, and a half note D34. The fifty-third measure is a half note E34, followed by a quarter note F34, a quarter note G34, and a half note A34. The fifty-fourth measure is a half note B34, followed by a quarter note C35, a quarter note D35, and a half note E35. The fifty-fifth measure is a half note F35, followed by a quarter note G35, a quarter note A35, and a half note B35. The fifty-sixth measure is a half note C36, followed by a quarter note D36, a quarter note E36, and a half note F36. The fifty-seventh measure is a half note G36, followed by a quarter note A36, a quarter note B36, and a half note C37. The fifty-eighth measure is a half note D37, followed by a quarter note E37, a quarter note F37, and a half note G37. The fifty-ninth measure is a half note A37, followed by a quarter note B37, a quarter note C38, and a half note D38. The sixtieth measure is a half note E38, followed by a quarter note F38, a quarter note G38, and a half note A38. The sixty-first measure is a half note B38, followed by a quarter note C39, a quarter note D39, and a half note E39. The sixty-second measure is a half note F39, followed by a quarter note G39, a quarter note A39, and a half note B39. The sixty-third measure is a half note C40, followed by a quarter note D40, a quarter note E40, and a half note F40. The sixty-fourth measure is a half note G40, followed by a quarter note A40, a quarter note B40, and a half note C41. The sixty-fifth measure is a half note D41, followed by a quarter note E41, a quarter note F41, and a half note G41. The sixty-sixth measure is a half note A41, followed by a quarter note B41, a quarter note C42, and a half note D42. The sixty-seventh measure is a half note E42, followed by a quarter note F42, a quarter note G42, and a half note A42. The sixty-eighth measure is a half note B42, followed by a quarter note C43, a quarter note D43, and a half note E43. The sixty-ninth measure is a half note F43, followed by a quarter note G43, a quarter note A43, and a half note B43. The seventieth measure is a half note C44, followed by a quarter note D44, a quarter note E44, and a half note F44. The seventy-first measure is a half note G44, followed by a quarter note A44, a quarter note B44, and a half note C45. The seventy-second measure is a half note D45, followed by a quarter note E45, a quarter note F45, and a half note G45. The seventy-third measure is a half note A45, followed by a quarter note B45, a quarter note C46, and a half note D46. The seventy-fourth measure is a half note E46, followed by a quarter note F46, a quarter note G46, and a half note A46. The seventy-fifth measure is a half note B46, followed by a quarter note C47, a quarter note D47, and a half note E47. The seventy-sixth measure is a half note F47, followed by a quarter note G47, a quarter note A47, and a half note B47. The seventy-seventh measure is a half note C48, followed by a quarter note D48, a quarter note E48, and a half note F48. The seventy-eighth measure is a half note G48, followed by a quarter note A48, a quarter note B48, and a half note C49. The seventy-ninth measure is a half note D49, followed by a quarter note E49, a quarter note F49, and a half note G49. The eightieth measure is a half note A49, followed by a quarter note B49, a quarter note C50, and a half note D50. The eighty-first measure is a half note E50, followed by a quarter note F50, a quarter note G50, and a half note A50. The eighty-second measure is a half note B50, followed by a quarter note C51, a quarter note D51, and a half note E51. The eighty-third measure is a half note F51, followed by a quarter note G51, a quarter note A51, and a half note B51. The eighty-fourth measure is a half note C52, followed by a quarter note D52, a quarter note E52, and a half note F52. The eighty-fifth measure is a half note G52, followed by a quarter note A52, a quarter note B52, and a half note C53. The eighty-sixth measure is a half note D53, followed by a quarter note E53, a quarter note F53, and a half note G53. The eighty-seventh measure is a half note A53, followed by a quarter note B53, a quarter note C54, and a half note D54. The eighty-eighth measure is a half note E54, followed by a quarter note F54, a quarter note G54, and a half note A54. The eighty-ninth measure is a half note B54, followed by a quarter note C55, a quarter note D55, and a half note E55. The ninetieth measure is a half note F55, followed by a quarter note G55, a quarter note A55, and a half note B55. The hundredth measure is a half note C56, followed by a quarter note D56, a quarter note E56, and a half note F56. The hundred and first measure is a half note G56, followed by a quarter note A56, a quarter note B56, and a half note C57. The hundred and second measure is a half note D57, followed by a quarter note E57, a quarter note F57, and a half note G57. The hundred and third measure is a half note A57, followed by a quarter note B57, a quarter note C58, and a half note D58. The hundred and fourth measure is a half note E58, followed by a quarter note F58, a quarter note G58, and a half note A58. The hundred and fifth measure is a half note B58, followed by a quarter note C59, a quarter note D59, and a half note E59. The hundred and sixth measure is a half note F59, followed by a quarter note G59, a quarter note A59, and a half note B59. The hundred and seventh measure is a half note C60, followed by a quarter note D60, a quarter note E60, and a half note F60. The hundred and eighth measure is a half note G60, followed by a quarter note A60, a quarter note B60, and a half note C61. The hundred and ninth measure is a half note D61, followed by a quarter note E61, a quarter note F61, and a half note G61. The hundred and tenth measure is a half note A61, followed by a quarter note B61, a quarter note C62, and a half note D62. The hundred and eleventh measure is a half note E62, followed by a quarter note F62, a quarter note G62, and a half note A62. The hundred and twelfth measure is a half note B62, followed by a quarter note C63, a quarter note D63, and a half note E63. The hundred and thirteenth measure is a half note F63, followed by a quarter note G63, a quarter note A63, and a half note B63. The hundred and fourteenth measure is a half note C64, followed by a quarter note D64, a quarter note E64, and a half note F64. The hundred and fifteenth measure is a half note G64, followed by a quarter note A64, a quarter note B64, and a half note C65. The hundred and sixteenth measure is a half note D65, followed by a quarter note E65, a quarter note F65, and a half note G65. The hundred and seventeenth measure is a half note A65, followed by a quarter note B65, a quarter note C66, and a half note D66. The hundred and eighteenth measure is a half note E66, followed by a quarter note F66, a quarter note G66, and a half note A66. The hundred and nineteenth measure is a half note B66, followed by a quarter note C67, a quarter note D67, and a half note E67. The hundred and twentieth measure is a half note F67, followed by a quarter

N.C.(Em)

(Cadd9#11)

Gtr. 2 *Rhy. Fig. 3b*
let ring next 8 bars

end Rhy. Fig. 3b

[illegible]

Bass

E5

C5

54 Gtr. 1 repeats Rhy. Fig. 3a
Gtr. 3

end Riff A2

4 5 5 (5) 7 /7 9 /9 10 /11 12 /8 9 10 (10) 11 /12 12 /13 14 /15 16 7

Gtr. 4

end Riff A1

Gr. 4

5 7 7 9 9 10 10 12 12 14 9 10 11 12 12 14 14 16 16 17

(Em)

(Cadd9#11)

Gtr. 2

Bass

Riff D (5:54)

Gtr. 3 (w/dist. and slow phaser)

$$F \# m/E \quad E_m$$

D6/E

(play 4 times)

7-7 8-8 9 7 (7) 8 7 7-7 8-8 9 7 (7) 8 7 5-5 7-7 7 5 (5) 7 5 5-5 7-7 7 5 (5) 7 5

Gtr. 4 (w/dist. and slow phaser)

"ACHILLES LAST STAND"

Gtr. 5 $\frac{1}{2}$ E5 (Em) C5 (Cadd9#11)

77 14 (14) 12 14 (14) (14) 12 (12) (12) 12 14 14 (14) 12 15 (15) (15) 13 (13) 12 13 12

Bass repeats Bass Fig. 5 simile

(4:09) Slower $\text{♩} = 97$ ($\text{♩} = \text{♩}$)

Gtr. 5 E5add9 E5 E5add9 E5 E5add9 E5 E5add9 E5 Cadd#4 C Cadd#4 C Cadd#4 C Cadd#4 C

81 12 14 14 (14) (14) 14 12 14 14 (14) (14) 12 14 14 (14) (14) 14 12 14

Gtrs. 1 and 2 Rhy. Fig. 4

4 4 4 4 2 2 4 4 4 4 2 2 4 4 4 4 2 2 4 4 4 4 2 2 4 4 4 4 2 2 4 4 4 4 2 2 4 4 4 4 2 2

Bass Bass Fig. 6

7 7

Gtr. 5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5 Eadd9 E5

83 Gtrs. 1 and 2 repeat Rhy. Fig. 4

12 13 15 13 12 13 12 12 12 13 12 12 12 12 12 13 15 12 14 15 15 14 12 14 (14) 12 15 12 15 12 13 12 12 14 12 14 14

Bass repeats Bass Fig. 6

(4:22) Original Tempo $\text{♩} = 148$ ($\text{♩} = \text{♩}$)

E5 N.C.(Em) C5 (Cadd9#11)

Gtr. 5 Gtrs. 1 and 2 play Rhy. Figs. 3a and 3b four times simile (see bar 50)

85 12 14 12 14 14 12 14 16 15 17 (17) 15 17 17 17 12 12

Bass Bass Fig. 7 end Bass Fig. 7

0 0 2 (2) 2 3 (3) 0 2 2 2 0 3 3 5 (5) 5 7 (7) 4 5 7 9

E5 N.C.(Em) C5 (Cadd9#11)

Gtr. 5 89 12 (12) 15 (15) 15 15 14 12 14 (14) 12 14 12 12 14 12 15 (15) 15 13 14

Bass repeats Bass Fig. 7 three times simile

E5 N.C.(Em) C5 (Cadd9#11)

Gtr. 5 93 13 12 12 12 (12) 12 12 15 (15) 12 14 15 14 12 14 12 14 15 17 19 20 (20) (20) 20 19 17

*Played behind the beat

www.BossUS.com/tone

Copyrighted material

H 4th Interlude (6:48)

Slower $\text{♩} = 97$ ($\text{♩} = \text{♩}$)

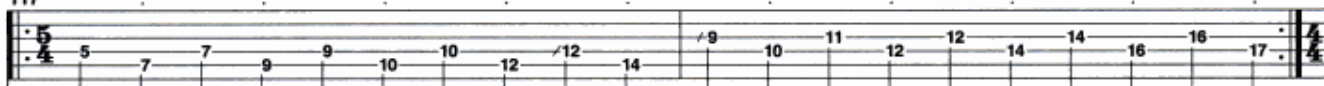
Em Esus2 Em Esus2 Em Esus2 Em Esus2 Em D6 C D6/C C D6/C C D6/C C D6/C C D6

Gtr. 2 plays Rhy. Fig. 5 (see bar 101)

*Gtr. 3 (w/dist. and fast phaser)

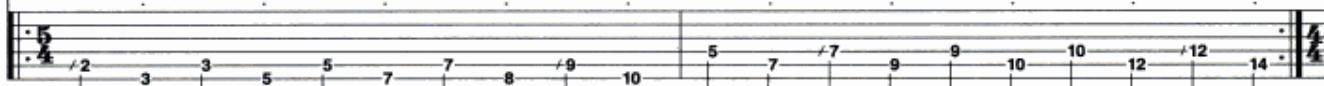
(2nd time only)

117



Gtr. 4 (w/dist. and fast phaser)

(2nd time only)



*doubled by 12-string elec. w/light dist.

Bass plays Bass Fig. 8 (see bar 101)

(7:00)

Original Tempo $\text{♩} = 146$ ($\text{♩} = \text{♩}$)

(w/half-time feel)

(end half-time feel)

Oh

E5

N.C.(Em)

C5

(C#add9#11)

Gtrs. 1 and 2 play Rhy. Figs. 3a and 3b (see bar 50)

1.

2.

Gtr. 7 (w/dist.)

w/slide



Gtr. 8 (w/dist.)

w/slide



Bass plays Bass Fig. 7 twice simile (see bar 85)

F#m/E Em

N.C.

D6/E

1.

2.

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 7)



Bass plays Bass Fig. 1 twice (see bar 7)

I 5th Interlude (7:27)

Ah

N.C.(Em)

Ah

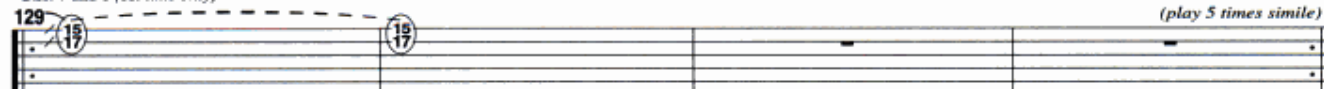
Ah

(D/E)

Ah

Gtrs. 7 and 8 (1st time only)

(play 5 times simile)



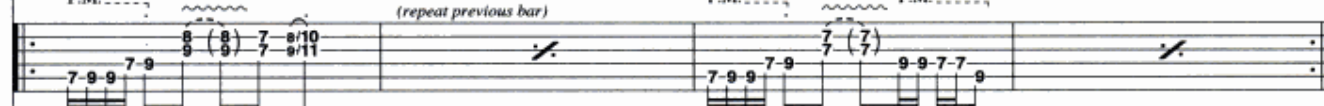
*Gtrs. 1 and 2

P.M.

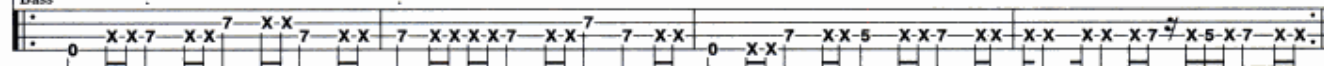
(repeat previous bar)

P.M.

P.M.



Bass



*Two gtrs. arr. for one (next four bars)

"ACHILLES LAST STAND"

(7:59)
Ah
N.C.(Em)
133 Gtr. 1

C5 E5

N.C.(Em)
Gtr. 2

(Cadd9#11)
let ring

(Em)

Bass
Bass Fig. 9

(8:12)
Ah
E5
N.C.(Em)
139 Gtr. 1 and 2 play Rhy. Figs. 3a and 3b twice similar (see bar 50)
Gtr. 3 (w/fast phaser)

C5 (Cadd9#11)

(Cadd9#11)
let ring

Gtr. 4 (w/fast phaser)

Bass Fig. 10

J 6th Interlude (8:25)

Slower ♩ = 97 (♩. = ♩)

Em C

Gtr. 2 plays Rhy. Fig. 5 four times (see bar 101)

*Gtr. 7 w/slide

let ring

Gtr. 3
145

Gtr. 4

*Gtr. 8 w/slide

Bass repeats Bass Fig. 10 similar

Bass plays Bass Fig. 8 four times (see bar 101)

*Both gtrs. w/random panning left to right

Em C Em C

151

let ring

let ring

let ring

"ACHILLES LAST STAND"

(8:51)

Original Tempo ♩ = 146 (♩ = ♩.)

Oh the

Em C F#m/E Em N.C. D6/E
Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 7)

155 steady gliss

let ring

Bass plays Bass Fig. 1 twice simile (see bar 7)

Gtrs. 1 and 2 mighty arms of Atlas hold the heavens from the earth
F#m/E Em N.C. D6/E

161

K 7th Interlude (9:04)

* Oh (Ah) Oh (Ah) Oh (Ah) Oh (Ah)
N.C.(Em) (D/E)

Gtrs. 1 and 2 P.M. P.M. P.M. (play 4 times simile)

165

Bass

*Primary vocal sung first time only

(9:30) Whew

F#m/E Em N.C. D6/E F#m/E Em

169

L Outro (half-time feel) (9:43)

N.C. D6/E

Gtrs. 1 and 2

174

*doubled

repeat and fade

Th

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/toner



"HOLE IN THE SKY" BLACK SABBATH

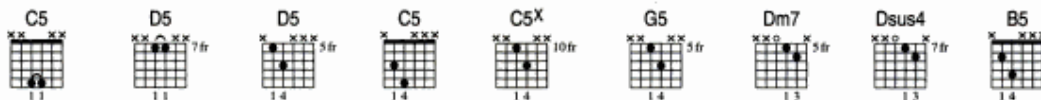
As heard on **SABOTAGE** (WARNER BROS.)

Words and Music by **Frank Iommi, William Ward, Terence Butler and John Osbourne** * Transcribed by **Jeff Perrin**

All guitars are tuned down one and one half steps (low to high: C# F# B E G# C#).

Bass tuning (low to high: C# F# B E).

All music sounds one and one half steps lower than written (key of F# minor).



A Intro (0:08)

Moderately ♩ = 114 w/shuffle feel (♩ = ♩³)

N.C.(A5)

C5 D5 (A5)

D5 C5

*Gtr. 1 (elec. w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

1

*two gtrs. arr. for one

Bass (w/light dist.)

Bass Fig. 1

let ring --- let ring --- let ring --- let ring --- end Bass Fig. 1

B (0:25, 0:58)

(A5) C5

G5

D5

(A5)

C5

G5

D5

Rhy. Fig. 2

(repeat previous two bars)

2

5

Gtr. 1

*pull both strings in toward palm

Bass

Bass Fill 1

Substitute Bass Fill 1 second time

C 1st and 2nd Verses (0:42, 1:15)

1. I'm looking through a hole in the sky
2. I'm living in a room without any view

I'm seeing nowhere through the eyes of a lie due
I'm living free because the rent's never due

N.C.(A5)

C5

D5

(A5)

D5

C5

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

9

Bass

let ring --- let ring --- let ring --- let ring ---

I'm getting closer to the end of the line
The synonyms of all the things that I've said

I'm living easy where the sun doesn't shine
are just the riddles that are built in my head

N.C.(A5)

C5

D5

(A5)

D5

C5

13 (repeat previous four bars)

4

1st time, go back to B

Hole in the sky
take me to heaven
Window in time
Dsus4

2nd time, skip ahead to **[G]** Guitar Solo

17

Gtr. 1

Dm7

Gr. 1

P.M.

P.M.

P.M.

P.M.

Dm7

C5

B5

fdbk.

pitch: Bb

15

Bass

(play 3 times)

E (1:49)

N.C.(A5)

C5 D5 (A5)

D5 C5

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

Bass $\quad \quad \quad \text{let ring}_{\text{--}} = \text{--}$ $\quad \quad \quad \text{let rin}$

22 Bass let ring . . . q let ring . . . q let ring . . . q let ring . . . q

The musical notation for exercise 22 in the bass staff consists of two measures. The first measure contains the notes G₂, A₂, B₂, C₃, D₃, E₃, F₃, and G₃. Above the staff are four slurs, each labeled "let ring . . . q". Below the staff are three triplets: one under G₂-A₂-B₂, one under C₃-D₃-E₃, and one under F₃-G₃-F₃. The second measure contains the notes G₃, F₃, E₃, D₃, C₃, B₂, A₂, and G₂. Above the staff are four slurs, each labeled "let ring . . . q". Below the staff are three triplets: one under G₃-F₃-E₃, one under D₃-C₃-B₂, and one under A₂-G₂-F₃. The piece ends with a double bar line.

F 3rd Verse (2:06)

go back to **D** Chorus

I've seen the stars a - disappear in the sun
And even though I'm sitting waiting for Mars

The shooting's easy if you've got the right gun
I don't believe there's any future in cause

N.C.(A5)

C5	D5	(A5)
----	----	------

D5	C5
----	----

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

let ring --, let ring

[illegible]

G Guitar Solo (2:40)

Yeah

N.C.(A5)

C5 D5 (A5)

D5 C5

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 1)

Gtr. 2 (elec. w/dist.)

[illegible]

Gtr. 3 (elec. w/dist.)

The first system of the exercise consists of a single staff with the following sequence of notes and rests: 10, (10), 8, 10, (10), 10, 10, 8, 9, 8, 10, 10, (10), 10, 10, 8, 9. The notes are connected by a continuous line, with some notes having a wavy line above them. The rests are indicated by a 'z' symbol. The staff is divided into measures by vertical bar lines.

Bass plays Bass Fig. 1 four times (see bar 1)

[illegible]

"HOLE IN THE SKY"

The Pedals That Make The Tone

www.BossUS.com / tone

(A5) C5 D5 (A5) D5 C5

38 10 8-10 8-10 (10) 8 8-10 8 10 10 10 (10) 8-10 8 8-10 8 10 10 10 (10) 8 10 12-12-12 *repeat previous beat

12 9-11-9 12 9-11 10 12-12-12 (12) 10-12-10 9-11 10-12-12-12-12 (12) 10 10 12-12-12-12-12-12-12-12-12-12-12-12

(A5) C5 D5 (A5) D5 C5

42 12 12-12-12-12 10 12-12-10 (10) (10) 17-17-17 17-17-15-17 17 17-14 17-14 (14) 14 (14)

12 12 (12)-10-12-10 13-12-10-10-10 (10) 12-12-12 12-12-10 12 12-12-10-12-10 10 10-10 (10) X

H 4th Verse (3:13)

I've watched the dogs of war enjoying their feast
The food of love became the greed of our time

I've seen the Western world go down in the East
but now we're living on the profits of crime

N.C.(A5)

C5 D5 (A5)

D5 C5

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

46 Bass let ring... let ring... let ring...

0 0 7-5-7 0 0 7-5-7 0 0 7-5-7 3 3 5 0 0 7-5-7 0 0 7-5-7 0 0 7-5-7 5 3

I (3:29)

(A5) C5

G5

D5

(A5) C5

G5

D5

Gtr. 1 plays Rhy. Fig. 2 four times (see bar 5)

50 0 0 3-5-3 (3) 3 5-7 5 (5) 5 5-7 5 (5) 5 7-5 0 0 0 3-5-3 (3) 3 5-7 5 (5) 5 5-7 5 (5) 5 5-7 5-7

J Outro (3:46)

N.C.(A5)

C5 D5 (A5)

D5 C5

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

54 let ring... let ring... let ring... let ring...

0 0 7-5-7 0 0 7-5-7 0 0 7-5-7 3 5 0 0 7-5-7 0 0 7-5-7 0 0 7-5-7 5 3

segue to "Don't Start (Too Late)"

(A5) C5 D5 (A5)

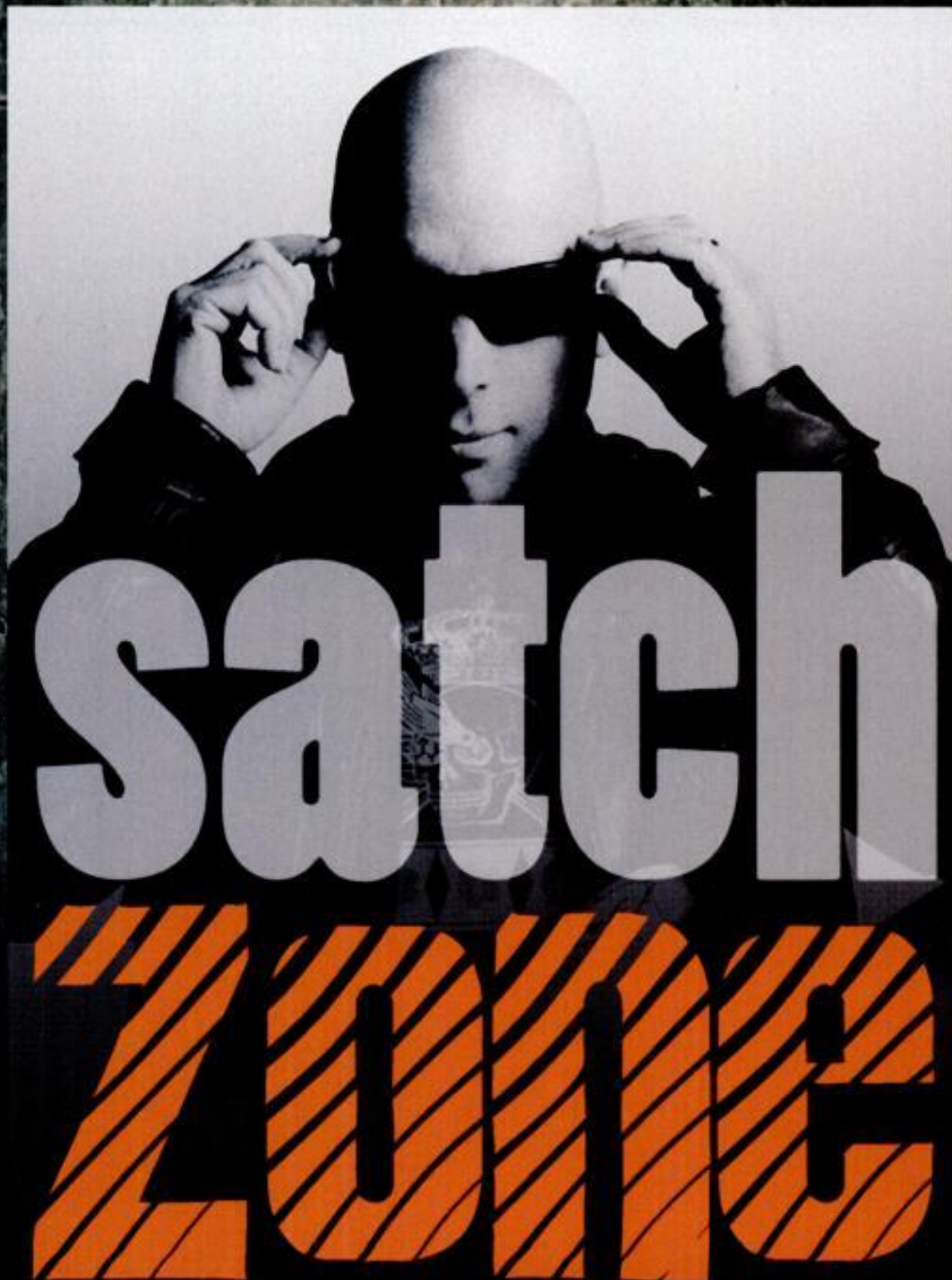
58 Gtr. 1

0 0 7-5 7 (7) 0 7-5 7 (7) 0 7-5 X 5 5/7 5/7 0 0 7-5 7 (7) 0 7-5

Bass let ring... let ring...

0 0 7-5-7 0 0 7-5-7 0 0 7-5-7 3 5 0 0 7-5-7 (7) 0 7-5

Ultimate Lessons • Exclusive Video • Secrets Revealed



Just go to www.workshoplive.com/satchzone
and enter code: **boogie** for a FREE lesson!



The Pedals That Make The Tone

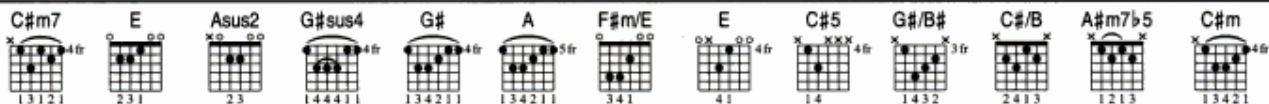
For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"INTERSTATE LOVE SONG" STONE TEMPLE PILOTS

As heard on **PURPLE** (ATLANTIC)

Music by **R. DeLeo** * Words by **S. Weiland** * Transcribed by **Patrick Mabry** and **Michael DuClos**



A Intro (0:00)

Moderately ♩ = 80

C#m7

E

Asus2

Gtr. 2 (elec. w/light dist. and slap-back echo)

w/slide

(slight vib.)

(slight vib.)



Gtr. 1 (*clean elec.)

let ring



*distorted gtr. w/volume knob rolled back

Gtr. 3 (acous.)



*repeat previous chord

Bass



G#sus4

G#

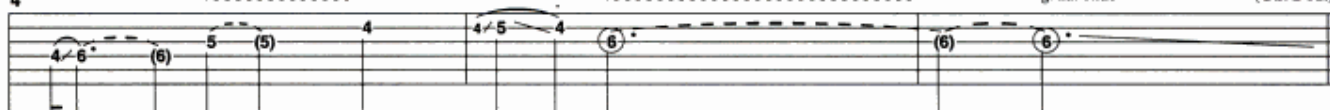
A

E

(slight vib.)

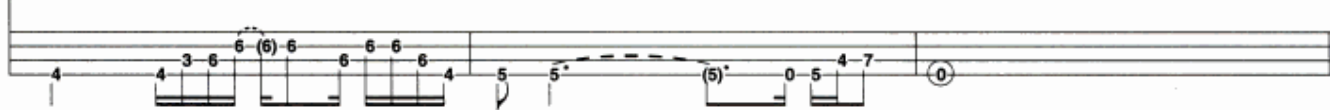
grad. slide

(Gtr. 2 out)



(vol. swell)

(Gtr. 3 out)



"INTERSTATE LOVE SONG"

B (0:17, 1:48)

N.C. E F#m/E E

*Gr. 1 (w/dist.)

let ring

*doubled

Bass

C Verses (0:34, 0:53, 2:04)

1. Waitin' on a Sunday afternoon for what I read between the lines
 2. Feelin' like a hand in rusted shame So do you laugh or does it cry
 3. Breathin' is the hardest thing to do with all I've said and all that's dead

C#m7 G#m/B C#m/B

P.M. P.M. P.M.

for you

A#m7b5 Asus2 E F#m/E E

3rd time, skip ahead to **E**

let ring

E F#m/E E N.C. E

let ring

D Chorus (1:20, 2:28)

Leavin' on a southern train only

C#m E

F#m/E E

let ring

let ring throughout

"INTERSTATE LOVE SONG"

The Pedals That Make The Tone
www.BossUS.com / tone

yesterday Asus2 you lied G#sus4 G# Promises A of what I

22

seemed to be only watched the time go

25

by All of these (1.) things you said to me (2.) things I said to you

27

1st time, go back to [B]
2nd time, skip ahead to [F] Outro

[E] (2:17)

Goodbye

go back to [D] Chorus

E F#m/E E let ring Asus2 E F#m/E E let ring E F#m/E E

30

[F] Outro (2:56)

N.C.

E

F#m/E E

34

ORANGETM

LEGENDARY GUITAR AMPLIFIERS 1968-2008



40 years in the making -
Orange Limited Edition OR50H, Based on
the Legendary 'Pics Only' from the 70's and PPC412 Ltd.

In Stores until the end of the year

www.orangeamps.com



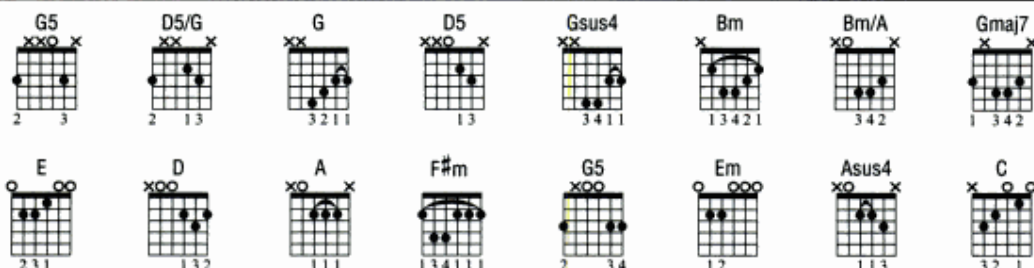
Copyrighted material



"SORRY" BUCKCHERRY

As heard on **15** (ELEVEN SEVEN MUSIC)

Music by **Josh Todd, Keith Nelson and Marti Fredericksen** * Words by **Josh Todd and Marti Fredericksen** * Transcribed by **Jeff Perrin**



A Intro (0:00)

Slowly ♩ = 64

G5

D5/G

G5

D5/G

B Verses (0:07, 1:21)

1. Oh

I

had a lot to say
(2.) I think I'm to blame

G

Gtr. 2 (clean elec.)

let ring throughout

Gtr. 1 (acous.)

w/pick and fingers
let ring throughout

Rhy. Fill 1

Bass

Substitute Bass Fill 1 second time (see bar 5)
(play simile on 2nd Verse)

Was thinking
It's harder

on my time away
to get through the days

I missed you and things weren't the same
You get older and blame turns to shame

D5

Gsus4

G

D5

G

Bass Fill 1

C Pre-chorus (0:29, 1:43)

'Cause everything inside it never comes out right And when I see you cry

8 D5 Bm Bm/A Gmaj7

D 1st and 2nd Choruses (0:44, 1:57)

it makes me want to die I'm sorry I'm bad I'm sorry I'm blue I'm sorry 'bout

11 Bm Bm/A E D A

(w/dist.) P.M. Rhy. Fig. 1a **

*Chord in parenthesis played second time only
**repeat previous chord

Rhy. Fig. 1 w/pick

Bass Fig. 1

all the things I said to you and I know I can't take it back I love how you kiss

14 Bm F#m G5 Em Asus4 A

end Rhy. Fig. 1a

end Rhy. Fig. 1

end Bass Fig. 1

2nd Chorus, skip ahead to E Bridge

I love all your sounds and baby the way you make my world go 'round and I just wanted to say I'm sorry

D A Bm F#m G5 Em Asus4 A

Gtr. 1 repeats Rhy. Fig. 1 (see bar 13)

Gtr. 2 repeats Rhy. Fig. 1a (see bar 13)

17 Bass

E (1:13)

go back to **B** 2nd Verse

2. This time

Gsus4

G

D5

Gtr. 1 plays Rhy. Fill 1 (see bar 3)

Gtr. 2 (dist. off)

21

F Bridge (2:26)

Every single day I think about how we came all this way The sleepless nights and the tears

Bm

D

A

E

Gtr. 3 (elec. w/dist.)

23

you cried It's never too late to make it right Oh yeah sorry I'm sorry I'm bad

Bm

A5

C

Oh

yeah

Asus4

sorry

I'm sorry

I'm bad

26

G 3rd Chorus (2:47)

I'm sorry I'm blue I'm sorry 'bout all the things I said to you and I know

I can't take it back

I love how you

D

A

Bm

F#m

G5

Em

Asus4

A

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 13)

Gtr. 2 plays Rhy. Fig. 1a three times simile (see bar 13)

Gtr. 3

29

Bass plays Bass Fig. 1 simile (see bar 13)

kiss I love all your sounds and baby the way you make my world go 'round and I just
D A Bm F#m G5

33

Gtr. 3

Gtr. 1

Bass

wanted to say I'm sorry
Em Asus4 A D A

35

I'm sorry baby I'm sorry baby yeah I'm sorry
Bm F#m G5 Em A5

38

Gtrs. 1 and 2

H Outro (3:31)

G5 D5/G G5 D5/G G5

Gtr. 1
w/pick and fingers
let ring throughout

41



"INSIDE THE FIRE" DISTURBED

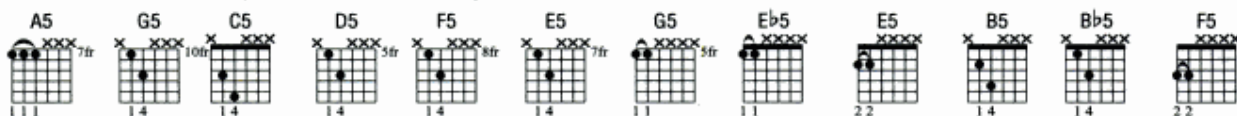
As heard on **INDESTRUCTIBLE (REPRISE)**

Words and Music by **David Draiman, Dan Donegan and Mike Wengren** * Transcribed by **Jeff Perrin**

Guitars are in drop-D tuning down one whole step (low to high, C G C F A D).

5-string Bass tuning, low to high: A D G C F.

All music sounds in the key of G minor, one whole step lower than written.



A Intro (0:00)

Moderately ♩ = 94

N.C.(A5)

A5

Riff A continues next three and one half bars

Gtr. 3 (elec. w/dist. and filter effect)

1

TAB 4/4

Gtrs. 1 and 2 (elec. w/dist.)

(synth arr. for bass) Riff A

(repeat prev. bar)

Bass

*P.M. -----

*Emulate post-production "stutter" effect w/P.M.

B (0:15, 1:14)

Ha ha ha ha ha ha ha ha ha ha (1st time)

Ooh (2nd time)

5

(A5)

(disregard repeat before 2nd Verse)

(disregard repeat before 2nd Verse)

*repeat previous chord

Bass Fig. 1

(disregard repeat before 2nd Verse)

C Verses (0:26, 1:19)

1. Devin won't go to heaven She's just another lost soul about to be mine again
2. Sever now and forever You're just another lost soul about to be mine again

Gtrs. 1 and 2

9

P.M. -----

*Gtr. 1 only on 2nd Verse

Bass

Substitute Bass Fill 1 on 2nd Verse (see next page)

Bass Fig. 2

Gtrs. 1 and 2

11

Gurs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

10 7 7 7 8 7 7 7 7 7 10 7 7 10 7 7 7 8 7 7 7 7 7 10 7 8 7 8

Rass plays Rass Fig. 2 (see bar 9)

Bass plays Bass Fig. 2 (see bar 9)

Devin one of eleven who had been rendered unwhole as a little child She was
Fire for your desire as she begins to turn cold for the final time You will

13

10 7 7 7 7 8 7 7 7 7 7 10 7 7 10 7 7 7 8 7 7 7 10 7 8 7 8

Bass plays Bass Fig. 1 twice (see bar 7)

taken	and then forsaken	You will remember	it	all	let it fill	your	mind	again
shiver	'til you deliver	You will remember	it	all	let it fill	your	mind	again

15 *(repeat previous two bars)*

2

D Pre-chorus (0:46, 1:40)

Devin	lies	beyond	this	portal	Take	the	word	of	one	immortal
(F5)	(D5)	(G5)	(E5)	(F5)	(D5)	(G5)	(E5)	(F5)	(D5)	(G5)

Gtrs. 1 and 2

[illegible]

E Chorus (0:54, 1:47, 2:57)

	Give End	your your	soul grief	to with	me me		for There's	eternity another			way
A5		G5	C5	D5	F5	A5		G5	C5	D5	C5

20

7 7 7 12 5 7 (7) 10 10 10 7 7 7 12 5 7 (7) 5

5 5 3 8 3 (3) 6 6 6 5 5 5 3 8 3 (3) 1

Bass Fill 1 (1:19)

(A5)



2nd time on 1st Chorus, go back to [B] (no repeat)
 2nd time on 2nd Chorus, continue to [F]
 2nd time on 3rd Chorus, skip ahead to [I]

Release your life to Take begin place another the time fire with her
 Release your life to Take begin place another the time fire with her

22

A5 G5 C5 D5 F5 E5 w/wah P.M.

[F] (2:08) A5 Eb5 E5 Eb5 B5 C5 Bb5 F5 [G] Guitar Solo (2:13) A5 Eb5 E5 Eb5

Gtr. 3 (w/filter effect) (filter effect off)

24

Gtrs. 1 and 2 Rhy. Fig. 1

Bass Bass Fig. 3

27

B5 C5 Bb5 F5 A5 Eb5 E5 Eb5 B5 D5

P.H. pitch: F pitch: E

end Rhy. Fig. 1

end Bass Fig. 3

* Substitute bottom notes in bar 33.

30

A5 Eb5 E5 Eb5

Gtr. 3

Bass repeats Bass Fig. 3 (see bar 26)

31 B5 C5 Bb5 F5

3 0 0 0 0 0 5 5 0 0 0 3 3 0 0 8 8 0 0 7 7 0 0 3 0 0 10 10 8

32 A5 Eb5 E5 Eb5

10 8 10 8 12 10 8 10 12 8 10 8 10 12 8 10 8 10 12 8 10 8 12 8 10

33 B5 D5

15 (15) 15 15 (15) 15 15 15 15 15 20 (20) 20 20

Take me away yeah

H Solo Tag (2:33)

N.C.

Gtr. 4 (elec. w/dist.)

(both notes vib. w/bar)

34

Gtr. 3

Gtrs. 1 and 2
Riff B

Bass
Bass Fig. 4

(w/ slight fdbk.)

36

Gtr. 3

Gtrs. 1 and 2
Riff B

Bass
Bass Fig. 4

"INSIDE THE FIRE"

The Pedals That
Make The Tone
www.BossUS.com / tone

Gtrs. 1 and 2 play Riff B (see bar 34)

Gtr. 3

38

*w/bar

(14)

0

0

-4

slack

*Depress bar prior to picking note.

Bass plays Bass Fig. 4 (see bar 34)

Gtr. 3

40

0

0

-1 1/2

15 12 15 13 15 13 16 13

Gtrs. 1 and 2

13 12 0 10 12 10 12 10 0 13 12 10 12 10 12 10 13 12 0 10 12 10 12 10 13 10 13 11 13 11 14 11

Bass

13 12 0 10 12 10 12 10 0 13 12 10 12 10 12 10 13 12 0 10 12 10 12 10

go back to **E** Chorus

Gtr. 3

42

5/4

16 14 16 14 17 14 17 16 17 16 19 16 19 17 17 17

Gtrs. 1 and 2

5/4

14 13 14 13 16 13 16 14 16 14 17 14 17 20 20 20

I (3:17)

N.C.(A5)

(2nd time) Ooh

Gtrs. 1 and 2

43

10 7 7 7 7 8 7 7 7 7 7 10 7 7 10 7 7 7 8 7 7 7 7 10 7 8 7 8

Bass plays Bass Fig. 1 twice (see bar 7)

J Outro (3:28)

Devin
taken

one of eleven
and then forsaken

who had been rendered unwhole
You will remember it all

as a little child
let it fill your mind

She was
again

Gtrs. 1 and 2

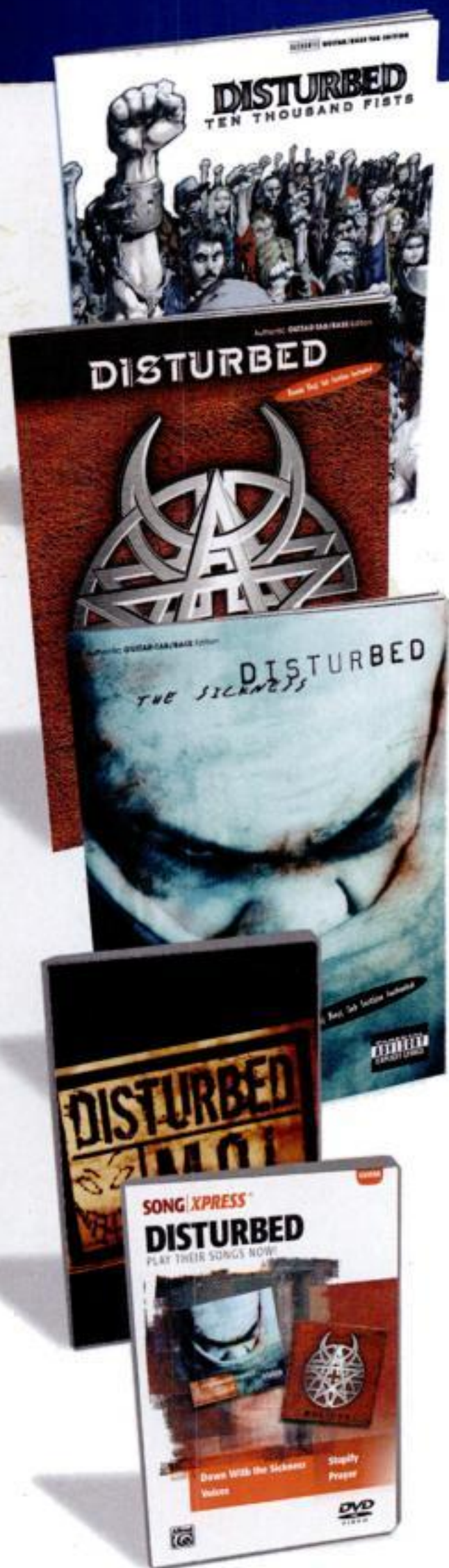
45

10 7 7 7 7 8 7 7 7 7 7 10 7 7 10 7 7 7 8 7 7 7 7 10 7 8 7 8

A5

Bass

3 0 0 0 0 3 0 0 2 0 0 0 0 3 0 0 3 0 0 0 3 0 2 0 0 3 0 1 0 1



Raise your fist and **ROCK!**

Ten Thousand Fists

Disturbed

(00-24537) *Authentic Guitar/Bass TAB, \$26.95*

Alfred is pleased to present the Authentic Guitar TAB edition of the album-matching folio for Disturbed's CD *Ten Thousand Fists*, the band's third release, which has already reached the No. 1 spot on the Billboard Top 200 Chart (2005).

Believe

Disturbed

(00-0717B) *Authentic Guitar TAB/Bass TAB, \$21.95*

This folio contains complete guitar transcriptions with TAB, plus a separate bass TAB section, full lyrics, and full-color artwork. Titles are: Prayer • Liberate • Awaken • Believe • Remember • Intoxication • Rise • Mistress • Breathe • Bound • Devour • Darkness.

The Sickness

Disturbed

(00-0521B) *Authentic Guitar TAB/Bass TAB, \$21.95*

The Sickness is the debut album from this Chicago-based band with a strong fan base. Titles in this album-matching folio are: Voices • The Game • Stupify • Down with the Sickness • Violence Fetish • Fear • Numb • Want • Conflict • Shout 2000 • Droppin' Plates • Meaning of Life.

ALSO AVAILABLE ON DVD

M.O.L.

Disturbed

(17-WEA38548) *DVD, \$19.99*

M.O.L., Disturbed's first DVD, features videos, live concert performances, interviews and behind-the-scenes footage not for the faint of heart. Also included are previously unreleased, expanded versions of three videos. Track listings: Down with the Sickness • Voices • Stupify • Conflict • Fear • Droppin' Plates • Shout 2000.

SongXpress®: Disturbed

Disturbed

(00-908121) *DVD, \$14.95*

SongXpress is the fastest and easiest way to learn your favorite songs on guitar. *SongXpress - Disturbed* shows you how to play some of Disturbed's biggest hits. Titles are: Down with the Sickness • Voices • Stupify • Prayer.

All prices in \$US and subject to change.

Buy it today at alfred.com/guitar



SOUND

WASHBURN WM526 ELECTRIC GUITAR 150 FIRST ACT PREMIUM METAL ELECTRIC GUITAR 152 SEYMOUR DUNCAN TWIN TUBE MAYHEM PEDAL 154

PARADISE RHOADS

Marshall 1959RR Randy Rhoads Signature guitar amplifier

BY CHRIS GILL

THE HOT-RODDED Marshall phenomenon that started in the Eighties can be attributed mainly to two players: Eddie Van Halen and Randy Rhoads. Ironically, Eddie's original amp wasn't modified at all, while the modifications to Randy's amps were long rumored but never confirmed. Because Randy's amps were returned to his family and locked up in a vault after his death in 1982, details of the modifications remained a mystery until recently.

Working with the assistance of Randy's mother Delores and brother Kelle, Marshall finally gained access to Rhoads' legendary white Marshall amp head. Marshall investigated every minute detail, including the cascaded input modification that was performed at the Marshall factory in 1980 when Rhoads custom-ordered two white Marshall stacks. As a result Marshall just released the limited-edition 1959RR Randy Rhoads Signature Series Super Lead 100-Watt head, an exact duplicate of the 1980 Marshall JMP 1959 Super Lead MKII 100-watt head that Randy used onstage with Ozzy and on the recordings of *Blizzard of Ozz* and *Diary of a Madman*.

FEATURES

ALTHOUGH MARSHALL HAD been making amps with master volume controls since 1975, Rhoads preferred the original Non-Master 100-watt 1959 Super Lead model with four inputs, which Marshall made until 1981, when it was replaced by the 1959 JCM800. The 1959RR is a two-channel 100-watt head powered by a quartet of EL34 tubes (just like Ran-

dy's U.K.-built original) with volume controls for each channel and a single set of presence, treble, mid and bass controls shared by both channels.

The modification cascades both halves of the first ECC83 tube (a.k.a., 12AX7) in the preamp circuit, feeding the output from the first stage into the second stage's input instead of using



**MARSHALL 1959RR
RANDY RHOADS
SIGNATURE GUITAR
AMPLIFIER**

LIST PRICE: \$4,000.00

MANUFACTURER: Marshall Amplification, marshallamps.com

TYPE: All-tube two-channel amp

OUTPUT: 100 watts RMS

TUBE COMPLEMENT: Four EL34 power, three ECC83 preamp

CHANNELS: Two (no switching feature)

CONTROLS: Presence, bass, middle, treble, volume I, volume II

INPUTS: Four: High Sensitivity I, Low Sensitivity I, High Sensitivity II, Low Sensitivity II

REAR PANEL: Two speaker outputs, output impedance selector, mains voltage selector

CABINETS

MODEL NUMBERS:

1960AWEG (angled front), 1960BWEG (straight front)

LIST PRICES: \$1,299.00

SPEAKERS: Four Celestion G12-75

INPUTS: Mono (16 or 4 ohms), stereo (8 ohms per side), switchable

CONSTRUCTION: 15mm birch ply

POWER HANDLING: 300 watts mono

each half separately as an input buffer for each channel. This allows the volume I knob to function like a master volume while the volume II knob operates like gain control when a guitar is plugged into the channel II inputs, producing much more preamp gain and saturated distortion than a stock 1959 Super Lead head. If you prefer the stock Super Lead sound, plug into the channel I inputs, which aren't affected by the cascade modification.

Like an original 1959 Super Lead head, the 1959RR's rear panel is about as sparse as it gets. There are two speaker output jacks, an output impedance selector switch with 4-, 8- and 16-ohm settings and a mains selector switch that lets you select 120 volts (U.S.) or 220 volts (U.K., Europe) input voltage.

With its white "elephant" vinyl covering, black Marshall logo, white piping and black corner protectors, the 1959RR looks almost identical to Randy's original amp as well. The only details missing are the ring from a can of Coke that Randy set on the amp, a few stray pieces of duct tape and general wear and tear.

PERFORMANCE

RANDY'S ORIGINAL MARSHALL 4x12 cabinets were loaded with 100-watt Altec Lansing 417-8H speakers, which are no longer made and are very hard to find. Instead, I tested the 1959RR through a Marshall 4x12 loaded with G12T75 speakers, which provides similar resistance to speaker distortion and retains tight, focused sound at high volume levels. I also broke out my original 1981 MXR Distortion+ and vintage Seventies Cry Baby wah pedal to duplicate

**ON
DISC**

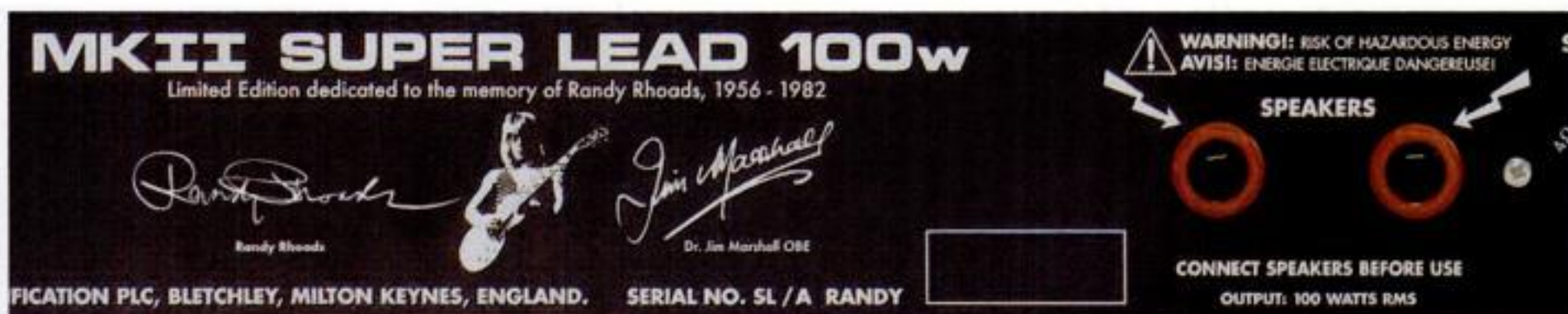
CHECK

RIVERA VENUS 6 156 SAMSON G-TRACK USB MIC 158 VHT SIG-X AMP 160 FERNANDES TREMOR DELUXE BASS 162 FISHMAN AFX PEDALS 164



With only channel volume controls and no master volume to tame this beast, the 1959RR is loud.

The cascade modification affects the Channel II inputs.



the primary tone-shaping elements of Randy's custom pedal board. Test guitars included a Les Paul Custom with stock Gibson humbuckers and a Seventies Ibanez Rocket Roll Sr. with vintage DiMarzio Super Distortion humbuckers.

Like most non-master 100-watt Marshalls, the 1959RR head is very loud, even at the lowest possible volume setting. Channel II is especially over the top, and by the time you dial in the sweet spot, around 6, it's loud enough to kill small birds, the elderly and sensitive squirrels. Unless you're playing the Forum, you'll need an attenuator like the THD Hot Plate to enjoy this amp at more-civilized volume levels.

I achieved the most accurate duplications of Randy's *Blizzard* rhythm tones on channel II with both volume

controls dialed to 6, the bass turned down, the midrange cranked up and the treble and presence tweaked about midway to provide the right amount of sizzle. The outstanding manual, written by GW contributor Nick Bowcott, shows a similar setting that Randy apparently preferred.

Randy's *Diary* lead tones emerged both through channel I using a combination of the Distortion+ and wah pedals to duplicate his boxy midrange and through channel II using just the wah. The cascaded gain mod produces lively "crushed glass" distortion with sparkling treble harmonics—an elusive but highly desirable classic Marshall tone. The Distortion+ really isn't necessary on the channel II inputs as the cascade mod provides all the gain and gnarly crunch you could want for classic Eighties metal tones.

“UNLESS YOU'RE PLAYING THE FORUM, YOU'LL NEED AN ATTENUATOR TO ENJOY THIS AMP AT MORE-CIVILIZED VOLUME LEVELS.”

THE BOTTOM LINE
LIKE MARSHALL'S OTHER signature series amps, the 1959RR isn't cheap, but in this day and age handwired quality and premium vintage-style parts don't come cheap. If you're a Randy Rhoads fan and want to duplicate his tone to the closest detail, the 1959RR is an essential purchase (sorry we can't help you with those Altec speakers, though). The amp is also great for anyone who can afford the big bucks and wants an amp that can deliver lively, "Plexi"-style crunch and aggressive Eighties Marshall crush in the same package. ●

PRO	CON
AUTHENTIC RANDY RHOADS TONE; HIGH-GAIN CASCADE MOD; COLLECTIBLE	TOO LOUD FOR MOST APPLICATIONS; NO CHANNEL SWITCHING; EXPENSIVE

BRED FOR SHRED

Washburn USA Custom Shop HM Series WM526

BY ERIC KIRKLAND

ICAN'T TELL YOU how many times I've heard players try to discredit the importance of choosing the right guitar by espousing flawed maxims like "The tone is in your hands" or "A better guitar isn't going to make you a better player." In my estimation these statements are only half of the story. Yes, we all have a certain touch and style that comes through no matter what guitar we use. At the same time, our true abilities are only fully realized through equipment that inspires us and supports our style and tone.

Today's advanced shredders are well served by a guitar that facilitates sweeps, two-handed techniques, legato phrasing, speed, high gain and unlimited whammy wanking. Washburn's new USA Custom Shop HM Series WM526 fits the bill. It's a greasy-fast ax that will challenge the technically proficient to push their physical and mental boundaries or just straight up rip with their favorite solo lines and fierce chordal assaults.

FEATURES

MAHOGANY IS A GREAT wood for a metal and shred guitar due to its inherently heavy bass, wide mids and controlled highs. It may not be as loud as alder or basswood, but mahogany's even tonality mixes well with high gain. All of the WM526's other design and component choices are aimed at adding attack and presence to the natural warmth of this guitar's mahogany body and neck. Aside from comfort and weight, the body is cut thin, allowing the modest resonance generated from light-gauge strings and a floating bridge to make the body ring.

The shape of the WM526's neck is cut for speed. At the nut, the hill is thin and C-shaped. It gains some depth and becomes flatter as you move higher. When you ultimately venture into the upper registers, the depth of the neck heel is countered by a comfort-enhancing bevel and rounded body contour. This reach-improving feature almost hides the trick that Washburn utilizes to gain more attack from the neck: instead of just pushing the neck into a hole under the pickups, this thin neck is set into a bolt-on style pocket that maximizes neck-to-body contact area.

Washburn partnered with Parker Guitars for the WM526's nearly flat fretboard. It's made from the same carbon-glass composite that Parker uses

on its futuristic Fly guitars and is topped with 24 jumbo stainless-steel frets. Your hands fly across this board! Clarity is further enhanced by Buzz Feiten's intonation-correcting tuning system.

The WM526 features the classic active pickup combo of an EMG 81 in the bridge position and an 85 in the neck slot. Pitch acrobatics and whammy stunts are courtesy of a rear-routed Original Floyd Rose trem unit.

PERFORMANCE

WASHBURN'S ATTENTION TO construction details and careful part matching markedly enhance the shredding experience. In particular, Parker's responsive composite fretboard is a flawless platform for frenetic styles, and it presents tones with a neutral high-tech sheen that can't be duplicated with the hardest woods. Similarly, EMG's preamp-controlled balance and compression characteristics complement the tone.

The effects of high-tech moderators and Buzz Feiten's intonation system are most noticeable on the fretboard's upper end. Players that like to burn above the 15th fret and run hyperspeed modal sweeps will be empowered by the Washburn's ability to distinctly deliver each sound. It's really quite an exhilarating experience to hear every note played with such pianolike percussion and clarity. The tone may not be sweet and lush, but it's also not clinical or lacking in musicality. When I turned the gain down, the same qualities that made it so shreddable with high gain lent the WM526 to all manner of fusion. The Washburn's almost colorless and pure delivery of clean tones forced me to focus on note choice and composition.

THE BOTTOM LINE

WASHBURN'S USA CUSTOM Shop HM Series WM526 is designed for the latest generation of high-performance shredders. From the composite Parker fretboard to the EMG pickups, thin mahogany body, Floyd Rose trem and sword-tapered neck, everything on this guitar is designed to facilitate the most difficult techniques and produce intelligible tones at mind-numbing speeds. If shred is your king, the Washburn WM526 may just be your Excalibur—the tool that allows you to rule. ★

PRO	CON
AMAZING CLARITY IN ALL REGISTERS; HIGH-POWER TONE; EXTREMELY FAST	BATTERY ACCESS DOOR DIFFICULT TO OPEN; FACTORY TREMOLO TENSION A LITTLE TIGHT



WASHBURN USA
CUSTOM SHOP HM
SERIES WM526

LIST PRICE: \$2,399.99

MANUFACTURER:

Washburn Guitars, a Division of U.S. Music Corp., washburn.com

BODY: Mahogany, contoured

NECK: Mahogany, set-in

FINGERBOARD: Parker carbon-glass composite

RADIUS: 14 inches

SCALE LENGTH: 25 1/2 inches

FRETS: 24, stainless

HARDWARE: Original

Floyd Rose top-locking system with back route, Grover 18-1 mini-tuners

CONTROLS: Master volume and tone, three-way toggle

PICKUPS: EMG 81 (bridge), EMG 85 (neck)

ON
DISC

Original Floyd Rose bridge and active EMG pickups are metal's most classic guitar components.

Parker composite fretboard and stainless frets are incredibly fast, durable and sweep friendly.



New from GFS
NeoVin

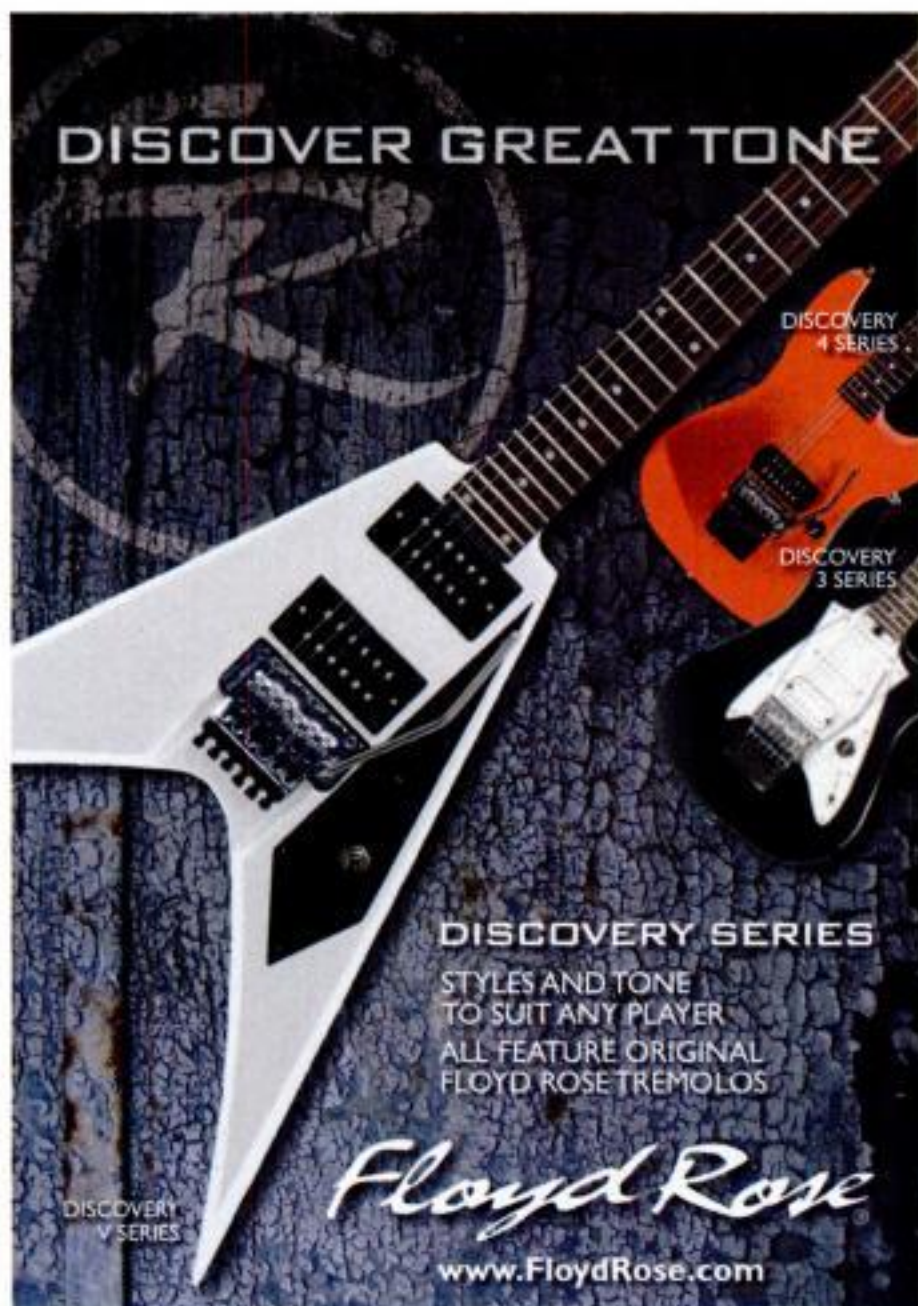
Neodymium/Alnico
Noise Cancelling
True Vintage Tone



A clever mix of Neodymium and Alnico Magnets, the Hum-Cancelling NeoVin pickups start at \$34.95 Warehouse Direct.

Available Exclusively at
www.guitarfetish.com

DISCOVER GREAT TONE



DISCOVERY SERIES

STYLES AND TONE
TO SUIT ANY PLAYER
ALL FEATURE ORIGINAL
FLOYD ROSE TREMOLOS

Floyd Rose

www.FloydRose.com

A **Colorful** Twist
to Precision Tuning



ELECA

www.ElecaAmps.com

Tel: 909-468-1382 Toll Free: 1-888-GO-ELECA Email: info@eleca.com

Six Simple Steps To
Eliminate String Breakage

STEP 1



Insert patented
String Saver saddle

STEPS 2-6



Repeat.

Install a set of six patented String Saver™ saddles and *kiss off* the string-bustin' blues! Infused with Teflon™, the slipperiest stuff on earth, String Savers are *guaranteed* to dramatically prolong string life, while providing full-bodied tone and up to a 25% increase in sustain. String Saver's lubricating properties never run out... *no muss, no fuss!* Go for those wild bends, play harder and be more aggressive... *dare* that string to break!

EASY TO FIT!

NO PERMANENT MODIFICATION NEEDED!

**GRAPHTECH
YOUR AXE™**

with **String
Saver™**

HIGH PERFORMANCE SADDLE SYSTEM

**graph
tech**
GUITAR LABS

For a **FREE INFORMATION BUNDLE** on the science of string breakage, visit www.graphtech.com/requests and enter promo code 4H8.

604-940-5353 • sales@graphtech.com • www.savemystings.com

FULL METAL RACKET

First Act Premium Metal electric guitar

BY CHRIS GILL

MOST ENTRY-LEVEL electric guitars look dorky. You would probably be better off saving your money and buying a pair of suspenders, moon boots and Napoleon Dynamite glasses so at least you wouldn't be broke after the inevitable ass-whoopin' you would receive.

Fortunately, First Act is giving aspiring players increased odds for survival with its new Premium Metal electric guitar. Although this affordably priced guitar is sold by retailers like Toys R Us, it's not a toy but rather a cool-looking, high-performance ax.

FEATURES

THE PREMIUM METAL boasts much of the same attention to detail as First Act's more expensive models, such as beveled cutaways, a built-in boost circuit and a pair of high-powered humbuckers. The tuners, knobs and vibrato unit have a durable black finish that helps to set this guitar apart from the plain Janes in its price range. Even the gothic-looking gryphon design on the two-piece pickguard is undeniably cool and unusual.

Although the basswood body is rather small, it's perfect for preteens or anyone who digs compact guitar designs. The 22-fret maple neck features a wide, flat rosewood fingerboard and has a rock-solid feel with a thin, fast profile comparable to more expensive Ibanez models. The neck pocket fit is tighter than security on the Cheney

Ranch. Controls include master volume, master tone and a three-way pickup selector.

PERFORMANCE

INSTEAD OF THE BULKY baseball bat-style necks found on many beginner's guitars, the Premium Metal boasts a neck that's built for speed. The big, meaty frets make it easy to grind away at power chords or shred on solos, although the fret edges could use better attention to detail, as a few were sharp.

The humbuckers pump out surprisingly chunky tone with good definition and sustain. While you don't get a locking Floyd-style tremolo at this price point, the vintage style trem could handle generous abuse before going out of tune, perhaps thanks to the butt-ugly elongated headstock with its weird two-by-four tuner arrangement.

Flick on the boost circuit for meaty distortion—*phwoar!*



FIRST ACT PREMIUM METAL ELECTRIC GUITAR

LIST PRICE: \$159.99

MANUFACTURER: First Act, firstact.com

FINGERBOARD: Rosewood with dot inlays

FRETS: 22

BODY: Basswood

NECK: Maple

BRIDGE: Vintage-style tremolo

PICKUPS: Two First Act humbuckers

CONTROLS: Master volume, master tone, three-way pickup selector, boost switch

ON DISC

Dig the metal vibe of the pickguard's gryphon graphics.

THE BOTTOM LINE

IF YOU WANT TO buy an entry-level guitar good enough to encourage anyone to retain interest well beyond the beginner stage, First Act's Premium Metal is an ironclad choice.

PRO	CON
SHREDWORTHY; BEEFY HUMBUCKERS; CHEAP	SHARP FRET EDGES; BUTT-UGLY HEADSTOCK

PLAYING THE MARKET RANCH DRESSING

CONFESSIONS OF A VINTAGE GEAR WHORE

AS BILLY GIBBONS explains in this month's feature on *Eliminator*, he played a whole lotta axes on that ZZ Top album, including a 1955 Gretsch 6130 Roundup. Once you get a look at this ultra-rare model, you'll understand why the guitar has appeal for a Texas son like Billy.

Introduced in 1954, the Roundup was designed for country music players (as its name suggests) and was similar in features and looks to the Chet Atkins 6121. The Roundup had a 13 1/4-inch-wide single-cutaway body finished in amber red, orange or mahogany brown and fitted with a top of knotty pine or mahogany (versus maple on the 6121). Models built from 1954 to 1956 had the full cowboy treatment: western "belt buckle" tailpiece, tortoiseshell pickguard with engraved steer head, a 22-fret fingerboard with celluloid block inlays featuring cow and cactus engravings, recessed leather binding engraved with campfire scenes, a longhorn steer inlay on the headstock and the "G" brand on the top. Electronics consisted of two DeArmond single-coil pickups, each with volume control, plus tone and master volume controls. Other features included gold-plated hardware, a Melita bridge and a bone or plastic nut.

The rustic features began to disappear in 1957, starting with the "G" brand and belt-buckle tailpiece. For 1958, Filter'ron humbuckers replaced the DeArmonds and thumbprint inlays came into use. A zero fret was added in 1959, the 6130's last production year.

Original Roundup's are quite expensive, commanding as much as \$10,000 even in rough condition. In 2006, Gretsch reintroduced the 6130 as the G6130 with contemporary electronics and hardware, at a list price of \$3,425. Now discontinued, the G6130 can still be found online and in the existing stock of some retailers, allowing you to capture some of the original Roundup's vibe and sound at a fraction of the vintage-market price. —Curly Maple



BUZZ BIN NEW, HIP AND UNDER THE RADAR

DEEP VEE DIVER

Super-Vee tremolo system

WHEN LEO FENDER created the Stratocaster's six-screw tremolo bridge, he was simply hoping to find a way to provide subtle vibrato and pedal steel effects. Though effective, Leo's bridge didn't provide the most stable tuning and certainly wasn't designed to stand up to wild whammy whacking. The Floyd Rose locking trem solved this problem, but it requires modification to install and



robs some of the Strat's beautiful airy tone.

Enter the Super-Vee. This ingenious double-locking bridge

is a drop-in replacement for any six-screw or two-point Strat bridge. It bolts down in minutes and requires no permanent

modification to the instrument. Instead of pivot points, the Super-Vee rides on a patented frictionless blade that won't wear out. You can even set the position of the bar to suit your style.

In operation, the Super-Vee sounds at least as good as a vintage Strat bridge, has a smoother and more consistent feel than a Floyd Rose and is exceptionally stable. With its height-adjustable saddles and fine



tuners, the Super-Vee is the perfect trem for Strat players. —Eric Kirkland

SUPER-VEE TREMOLO SYSTEM

LIST PRICE: \$189.00

MANUFACTURER: Super-Vee, super-vee.com



"Radial Gear is incredibly roadworthy and has improved my overall tone. I get less hum and buzz and a cleaner signal. Awesome! Radial rules!"
- Kerry King
(Slayer)



"I use my Radial Hot British on fly-in dates when using the big rig is impossible to bring along. My Hot British rocks!"
- Cesar Rosas
(Los Lobos)



"We are extremely pleased with the PZ-Pre on James Taylor's guitars. It's a substantial improvement! Thanks to Radial for creating this elegant tool!"
- David Morgan
(engineer - James Taylor, Paul Simon, Stevie Nicks)



"I've tried every box ever made and nothing sounds like my Trimode. I recommend it to anyone looking for NATURAL warm sound with sustain for days!"
- Steve Lukather
(Toto)



"The Plexitube is the most versatile distortion pedal I own. It's also the quietest. I find all Radial Tonebones to be designed with sound quality, easy operation and durability in mind."
- Daryl Stuermer
(Genesis)



"The Switchbone sounds great! It is the best ABY box that I have used and transformer isolation makes it easy to combine two amps without noise."
- Allan Holdsworth
(IQ, Soft Machine)



"Having a Loopbone in my pedalboard makes everything easier. It's so versatile... and the Drag™ control fixes my sound with certain pedals."
- Audley Freed
(Black Crowes, Cry of Love)



"For years I've been trying to combine all of my favorite tones on stage. Thank God I found the Headbone. I only wish I had it years ago... I love my Headbone!"
- Mark Tremonti
(Alter Bridge, Creed)



"The Bassbone is just what I have been looking for... I can maintain the integrity of two instruments with control over the balance and keep my high standards for my low notes!"
- Nathan East
(Eric Clapton, Phil Collins)



"The Hot British box is truly deserving of the word 'Hot'. I definitely LOVE my 'Bone!"
- Kirk Hammett
(Metallica)

MORE POWER! MORE TOOLS!!

Power Tools for Power Players...SM

Are you tired of noisy switching? Can't seem to run your system without hum & buzz? Uninspired with your tone? Radial leads the industry with easy-to-use tools that solve problems quickly and effectively. Maybe it's time you found out why many of the world's top artists use Radial Tonebone® pedals in their rigs.



Radial PZ-Pre™ acoustic preamp

Two-channel acoustic preamp features class-A piezo boosters for the best tone you have ever heard! Equipped with notch filter and high-pass for feedback control, parametric EQ, variable power booster for soloing and a mute switch for tuning. Four outputs feed your on-stage amp, tuner, PA system and in-ear monitors.



Trimode® 12AX7 tube distortion

Two channel Classic American style distortion with the sound and feel of a real tube amp. Amazing dynamics; Trimode cleans up nicely for slight overdrive and can be driven to extreme for sustaining solos. Channel-1 for rhythm, channel-2 for lead features an effects loop to activate your delay without tap dancing!



Plexitube® 12AX7 tube distortion

Bred from 40 years of British power rock, the Plexitube is a 12AX7 equipped distortion designed from the ground-up for big brash high gain tones. Two channels with independent contour controls deliver power scooped crunch to sweet singing mids. Effects loop on the solo channel. This is not your daddy's distortion!



Switchbone® ABY amp switcher

Quiet, noise-free, hum-free switching! A 100% class-A buffer and ABY switcher that drives two amps and a tuner. Photocell switching eliminates pops and a transformer isolated output eliminates nasty ground loops. A polarity switch lets you phase-align your amps so that they work in tandem. We've even added a variable power booster!



Loopbone® effects loop switcher

The Loopbone turns your pedalboard into a control center! 100% class-A circuitry drives two pedal chains and long cables without noise for clean natural tone. With a Loopbone, all of those quirky pedals that you 'love to hate' can be switched out of your signal path when not in use. Drag™ control load correction and Slingshot™ equipped for remote switching.



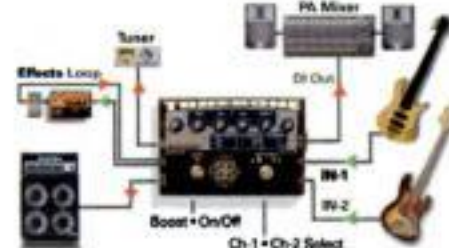
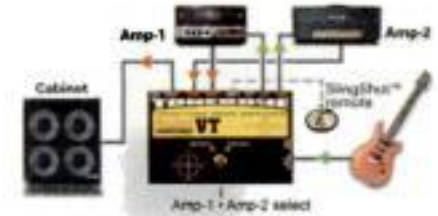
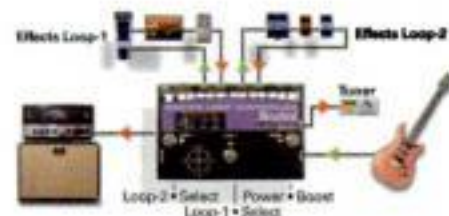
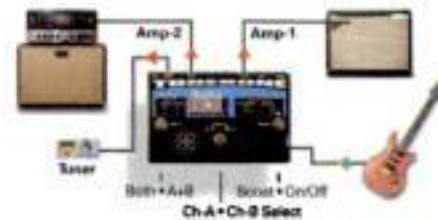
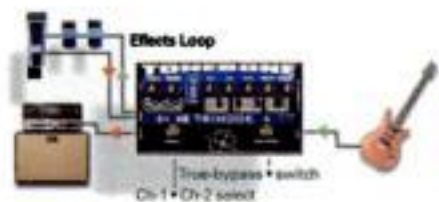
Headbone® VT tube amp head switcher

For the ultimate stage setup, the Headbone lets you switch between two heads using one cabinet. Just imagine... use a Bandmaster for rhythm and a Marshall for lead. Remote Slingshot™ input lets you control the Headbone from your pedalboard and keeps your speaker cables short.



Bassbone® bass preamp

Two channel bass preamp lets you play two different basses and switch between them with a single foot stomp. Amazing tone controls sculpt your sound while the combination effects loop & power booster lets you control the stage. Built-in Radial direct box feeds the PA. Its no wonder Tony Levin, John Patitucci, Will Lee, and Victor Wooten all use the Bassbone!



www.radialeng.com

1638 Rebet Way, Port Coquitlam BC V3C 5W9 tel: 604-942-1001 email: info@radialeng.com

Radial
engineering
...true to the music

New Radial BigShot™ Power Tools!



BigShot ABY
True-bypass ABY amp switcher with transformer isolation, polarity and ground lift.



BigShot PB-1
Class-A booster/buffer with variable Drag™ and boost controls.



BigShot i/o
True-bypass instrument selector with tuner out and mute switch.



BigShot MIX
Class-A device to mix in effects without allowing pedals to mess up your tone.



BigShot EFX
True-bypass dual effects loop switcher with tuner out, mute and ground lift.

Copyrighted material

RIOT GEAR

Seymour Duncan Twin Tube Mayhem pedal

BY ERIC KIRKLAND

WHO COULD HAVE imagined that a decades-old company solely devoted to pickup winding would suddenly set the guitar industry on tilt with masterfully crafted pedals like the Twin Tube Classic, Lava box, Power Grid, Shape Shifter and Tweak Fuzz. Never before has a specialized company like Seymour Duncan so successfully diversified its product line and received such high marks for its freshman effort.

The latest addition to the company's stomp box line is the anxiously awaited Twin Tube Mayhem pedal. This is the Twin Tube Classic's criminally insane brother, born of Duncan's malicious intent and capable of terrifying acts of sonic aggression. Like the Classic, the Mayhem is more of a footswitchable tube preamp than a mere stomp box by virtue of its standalone ability to generate tube-derived gain and control a full-waveform signal, as opposed to only shaping or boosting portions of the sound to create a desired effect. Simply put, Duncan's Mayhem conjures diabolic high gain like you've never heard from a pedal.

FEATURES

WHEREAS DUNCAN'S TWIN Tube Classic creates Class A-style smooth and complex tones with a pair of triode micro tubes, the Mayhem uses a pentode tube and a triode tube to achieve more of a punchy Class AB-style response. There is no concern for the durability

and shock resistance of these NOS Philips-Sylvania 62051 micro bottles (each about an inch long)—they were originally specified by the military for use in combat conditions. Duncan wanted the most musical and dynamic distortion possible from this pedal, so no transistors or clipping diodes were employed to overdrive the signal. All of the pedal's weapon-like distortion is generated inside these little tubes.

The gain, volume, bass, mid and treble controls are set up in a standard master volume configuration, much like any typical preamp. Each of the EQ knobs has a center detent, so they grab a little when dialed to the noon position. As midrange focus is key to shaping metal tones, the mid control's range is set with a little slider switch. Low range sets it to a scooped 600Hz, while the high range dials into the piercing harmonic range of 1.4kHz.

Two switches are under foot: one to toggle on or bypass the unit and another to activate the Mayhem's boost. This boost is a lot like the solo function found on so many modern amplifiers, where the volume is increased but the tone remains unchanged. An adjacent

The high-/low-midrange switch lets players choose from forward and scooped styles.



SEYMOUR DUNCAN
TWIN TUBE MAYHEM

LIST PRICE: \$325.00

MANUFACTURER:

Seymour Duncan,

seymourduncan.com

CONTROLS AND

FEATURES: Volume,

bass, mid, treble, gain,

midrange focus (1.4kHz

or 600Hz), on/bypass

footswitch, boost

footswitch (4 or 8db),

true-bypass switching

CONNECTIONS: Guitar

in mono, guitar out

mono

TUBES: Two military-

spec 62051 micro tubes

BYPASS: True bypass

CIRCUITRY: Analog

POWER: 16 volts from

supplied adaptor



slider selects boost levels of 4 or 8db. This boost is the icing on the cake, but I wish that it could be independently activated from the distortion circuit. Power is supplied by the included Duncan 16-volt adaptor.

PERFORMANCE

INSTEAD OF TESTING the Mayhem against other pedals, I went right for the jugular and pitted this pedal's tones against heinous high-gain amplifiers like Kerry King's Marshall Beast, a Krank Krakenstein, a Madison and my own FJA-modified Mesa Road King II. In addition, in most cases I ran the Mayhem into each amp's clean channel. Given the complexity and variation of the amp tones, I was more than a little surprised to hear the Mayhem convincingly and consistently copy each of their most ripping signature high-gain sounds. No, of course they aren't spot-on matches—that's not the point. But they were way too close for a pedal that sells for under \$300. I've heard a handful of other boutique-level high-gain tube pedals but none that come close to the Mayhem's flexibility and modern voices.

Even with all of this tube-derived saturation screaming through the Mayhem's circuit, it still preserves your guitar's tone and never compromises articulation. Single-coils, humbuckers, passives and actives all sound appropriately different through the Mayhem, and there's no compression added to achieve the extreme gain levels. Activating the transparent boost is like feeding crack to an angry mob. It really pushes this pedal's output level into the ridiculous realm and somehow does it without altering the tone or touch sensitivity.

THE BOTTOM LINE

IF YOU'VE BEEN LOOKING for a pedal that can produce absolute and total sonic destruction, I dare you to try the Seymour Duncan Twin Tube Mayhem. Activating the Mayhem effectively hardwires your amp to the bowels of hell and in so doing grants you access to the widest range of boutique high-gain tube tones ever packed into a pedal.

PRO	CON
SUPERBLY CAPABLE OF PRODUCING BOUTIQUE EXTREME GAIN; WELL-MADE; BOOST PROVIDES TRANSPARENT VOLUME SURGE	BOOST SWITCH DOES NOT WORK INDEPENDENTLY OF DISTORTION EFFECT

**EVERY GUITAR
SHIPS FREE!**



Sam Ash COM

THE ONLINE MUSICAL INSTRUMENT MEGASTORE!

1-800-4-SAMASH

*CALL OR VISIT THE SITE FOR DETAILS & FOR A FREE CATALOG SUBSCRIPTION

GUITAR LESSONS ONLINE!

FROM BEGINNER TO PRO! SAMASHMUSICINSTITUTE.COM - JOIN NOW!

Copyrighted material

GODDESS OF TONE

Rivera Venus 6 212 guitar amplifier



BY CHRIS GILL

MANY GUITAR PLAYERS consider Class A tube amplifiers the purest-sounding guitar amps available because they deliver rich even-order harmonic distortion, fast transient response and accurate signal reproduction with no crossover distortion. The problem with many Class A designs is that they require complex power supplies, operate inefficiently, generate excessive heat, wear out tubes more quickly and deliver lower output power compared to an identical tube array used in a Class AB circuit.

When Paul Rivera set out to design Rivera's first entirely Class A amplifier, his goal was to conquer these reliability problems while he retained the tone and responsiveness for which Class A amps are loved. The result of his efforts is the Venus 6, featuring truly unique construction and characteristics such as 6V6 power tubes, oversized transformers and a massive heat sink. Available as a head, 1x12 combo or 2x12 combo (as tested), the Venus 6 pumps out 35 watts of pure Class A power from two distinctly voiced channels. With its heavy-duty construction and versatile tone circuit, the 212 makes a strong bid to achieve status as the ultimate gig-worthy Class A amp.

Channel 1 produces high-gain, harmonically rich British-style distortion.

RIVERA VENUS 6 212 GUITAR AMPLIFIER

LIST PRICE: \$2,699.00
MANUFACTURER: Rivera Amps, rivera.com
OUTPUT: 35 watts (17 with Vintage mode engaged)
TUBES: Four 6V6GT (power amp), five 12AX7 (preamp)
SPEAKERS: Two Celestion G12H 70th anniversary special edition 30-watt 12-inch
INPUTS: High gain, low gain
OUTPUTS: Speaker 1, speaker 2, line out, effect send, effect return
FRONT PANEL: Volume/channel select, bass, middle, treble, master/boost (channel 1); volume, treble/bright, middle/notch, bass, master/Ninja (channel 2); reverb, presence, Focus/Warm
REAR PANEL: Vintage/Modern switch, 16-/8-/4-ohm selector, effect loop 1/2/both switch, send level, return level
OTHER: FS-4 footswitch with channel select, gain boost 1, gain boost 2, effect loop switches

Want more gain? Pull out channel 1's boost or channel 2's Ninja controls.

FEATURES

THE VENUS 6 DIFFERS from most high-powered Class A designs by using a quartet of Electro-Harmonix 6V6GT power tubes, which Rivera chose for their ruggedness and tone, instead of EL84s. Five 12AX7 tubes drive the preamp and reverb circuits, and components sensitive to extreme temperatures are kept cool by being mounted outside of the chassis on a massive, industrial-grade heat sink that looks like a prop from the set of *Alien*. A Vintage/Modern switch mounted on the back panel drops the output to 17 watts when Vintage mode is selected.

Rivera amps earn praise for their versatility, and the Venus 6 is no exception. Channel 1 is a high-gain, British-voiced channel featuring volume, bass, middle, treble and master volume/boost controls, while Channel 2 is an American-voiced channel with volume, treble/bright, middle/notch, bass and master volume/Ninja (boost) controls. Both channels share reverb, presence and Focus/Warm controls, and the included FS-4 footswitch lets you select channels, engage boost for each channel and control the effect loop, but there is no on/off switch for engaging or disengaging the sweet-sounding, long-pan Accutronics spring reverb.

Channel 2 delivers a full range of American-voiced tweed and blackface clean and overdrive tones.

The Venus 6 212 comes loaded with a pair of Celestion G12H 70th anniversary special-edition 30-watt 12-inch speakers, which deliver the chime-like highs that Class A aficionados adore as well tight, focused bass and an assertive, vocallike midrange. A second speaker output and 16-/8-/4-ohm switch on the back panel lets you connect an additional speaker cabinet to the amp, and a line out jack lets you send the output signal to a mixing board or recorder. A three-position switch determines whether the effect loop affects channel 1, 2 or both, and individual send and return level controls let you dial in optimum input and output levels for effect pedals or rack gear connected to the effect loop.

PERFORMANCE

IF YOU LOVE THE harmonically rich distortion, fast attack and exceptional clarity of classic Class A amps, the Venus 6 212 is a must have, especially if you need an amp with enough power to gig with. But the Venus 6 does much more than that, providing sweet tweed- and punchy blackface American-flavored tones as well as sounds similar to vintage Hiwatt and "Plexi" Marshall amps. The Focus/Warm control is the secret weapon here, allowing you to make the bottom end tight and focused or loose and unruly, but the 6V6 tubes also play a significant role in the Venus's magic.

Whereas most spring reverbs on today's amps seem like afterthoughts, the Venus 6's reverb is an instrument unto itself, with a lush complexity rivaling that of a pristine vintage blackface Twin Reverb. Chords melt into infinity, and single notes remain fat and full without that metallic "water-drop" ping that lesser reverb units produce.

If you intend to gig with a Venus 6 212, be aware that it tips the scales at over 75 pounds. Two recessed handles make it easy for two people to carry, but the handles are somewhat small.

THE BOTTOM LINE

THE RIVERA VENUS 6 212 is like an aural encyclopedia of coveted vintage distortion tones. If you want harmonics that sparkle like diamonds, attack faster than a Bugatti Veyron and definition as crisp as pork rinds dipped in liquid nitrogen, the Venus 6 will take you to another solar system. ☀



PRO	CON
RICH DISTORTION; VERSATILE; LOUD; RELIABLE CONSTRUCTION	EXTREMELY HEAVY; NO REVERB ON/OFF SWITCH



Be a real guitar hero.

ZFX • GUITAR SOFTWARE THAT'S FUN AND EASY TO USE

With ZFX, creating amazing guitar tones for recording and live performance is "drag-and-drop easy." Featuring every legendary amp, cabinet, effect and microphone you could ever dream of, the possibilities are limitless.

Choose the Stack Package with a desktop USB interface or the Control Package with a USB floor controller. Both have a 12AX7 tube to give you a warm, organic response and 2 XLR inputs with phantom power for a complete recording solution.

With ZFX you get everything you need to be the hero of your own tone domain.

ZFX • PLUG IN AND PLAY LIKE A PRO

G WHIZ

Samson G Track USB microphone

BY DANNY MILES

USB MICS HAVE BEEN around for a while but have yet to find a place in serious audio production. Not that they all sound bad—some offer very good fidelity. But the devices, which are essentially audio interfaces as well as microphones, can be problematic with some multitrack music software. You may find the driver for the device offers no way to monitor the backing tracks while recording. You may also be forced to switch interfaces if you want to plug in your guitar, a major drag on the convenience factor.

Samson's G Track, however, takes the good sound of an affordable condenser mic and adds the functionality of a stereo USB interface, including the ability to plug in a mono or stereo instrument and monitor audio from your DAW. It even has a built-in mini mixer that lets you adjust the balance between the computer's playback and the audio coming through the mic.

FEATURES

THE G TRACK'S MOST prominent feature is the mic itself, a large-diaphragm condenser sporting a 19mm capsule and a three-micron diaphragm with a supercardioid pickup pattern. Though less common than cardioid as a vocal pickup pattern, supercardioid mics are designed to reject sounds from the side, which makes them a good choice if you're recording near a noisy computer. The mic's housing is very solid—it's actually kind of heavy, but in a good way. The G Track looks and feels like a "real" studio mic, but it's sturdy enough to toss into a backpack and take on the road.

The G Track also boasts a 1/8-inch input that can handle mono or stereo instrument/line inputs. (Switching the input selector to instrument/mic lets you use the mic simultaneously with a mono input source; selecting the stereo position switches the mic out of the signal path.) Both the line and mic inputs have individual level controls conveniently located on the front of the mic. A clip LED helps you set levels. These knobs pop out for use and can then be pressed in to keep them from being moved by accident.

An onboard 1/8-inch stereo headphone jack lets you monitor direct from the G Track or can be used to drive a set of speakers. The G Track can be set to monitor its inputs directly and mix that with the signal

SAMSON G TRACK USB MICROPHONE

LIST PRICE: \$199.99
MANUFACTURER: Samson, samsontech.com
POLAR PATTERN: Supercardioid
ELEMENT TYPE: Condenser
DIAPHRAGM THICKNESS: Three microns
SENSITIVITY: -40 ±3dB/Pa
SPL HANDLING: 132dB
FREQUENCY RESPONSE: 20Hz-16kHz
CONTROLS: Volume (monitor), instrument (input level), mic (input level), source switch, monitor source switch
AUDIO CONNECTIONS: 1/8-inch stereo/mono instrument line in; 1/8-inch stereo headphone output
AUDIO RESOLUTION: 16-bit/48kHz
METER: Single LED
DIMENSIONS: 6.32 x 2.87 inches
WEIGHT: 1.38 pounds

from the computer, or to take signal only from the computer. If you choose the first option, you get zero-latency. Samson very smartly gives you the option of monitoring in mono or stereo; mono is great if you want to hear your vocals front and center and simultaneously use the instrument input.

The G Track hooks up to the computer via a USB jack on the bottom of the mic, where you would find an XLR jack on a traditional microphone. Setup on my MacBook Pro was instantaneous: I plugged in the mic, selected it as the input source in my software (Logic Pro) and started recording. The mic comes with a sturdy desktop stand (Samson offers an optional shock mount) and all the cables needed to get going, including USB and a mini-to-1/4-inch guitar



lead. The G Track comes bundled with Windows-compatible SONAR LE multitrack software.

PERFORMANCE

WITH 16-BIT/48KHZ analog-to-digital conversion, the G Track offers slightly better than CD-quality sound but doesn't reach the 24-bit/96kHz level that's become common even among moderately priced audio interfaces. The mic itself sounds fine, with a balanced and detailed response. It's not going to go toe-to-toe with a premium condenser, but it's darn good for something you can just plug into your computer at a moment's notice.

However, for best results, you may need to take some time setting your software's audio buffers. I had a few sonic artifacts and noises creep up during recording, and the line in was prone to hiss when levels were not set carefully.

THE BOTTOM LINE

THE G TRACK CAN be used for demo-level recording, but it's ideally suited to those times when you need to get your ideas down quickly and with minimal fuss. Thanks to its plug-and-play operation, you can record ideas immediately—making musical use of the time that it would take to set up a regular mic, preamp, and interface. At under \$200, the G Track is a useful tool and a solid value. ●

The volume, instrument and mic inputs have individual level control knobs conveniently located on the front of the mic

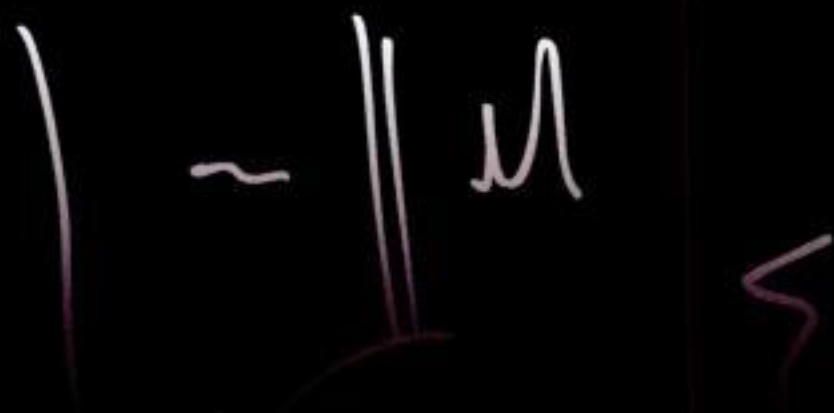


PRO	CON
PLUG-AND-PLAY OPERATION, CROSS-PLATFORM COMPATIBILITY; LINE INPUTS WITH MONITORING AND LEVEL CONTROLS	PRONE TO NOISE AND SONIC ARTIFACTS WITH SOME SOFTWARE

ONAS HELLBORG AMP SYSTEM



for the love of bass



FIND OUT MORE AT www.warwick.de/Hellborg



Dana B. Goods

DBGLit@danabgoods.com / phone: (805) 644-6621 / www.warwickbass.com / www.warwick.de

Headquarters: Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany

Phone 0049 - (0)37422-555-0 • Fax 0049 - (0)37422-555-99 • E-Mail: info@warwick.de

Branches: Dübendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China

Visit us on the World Wide Web: www.warwick.de • www.warwick-distribution.de & join the WARWICK BASS FORUM: www.warwick.de/forum

Warwick®

Basses, Amps & Rock'n Roll.

Copyrighted material



SMOKIN' SIG

VHT Sig:X head



BY TERRY BUDDINGH

NEARLY 20 YEARS AGO, VHT paved the road for the modern "super-amp" category by combining a high-power output stage with three fully independent channels and an advanced switching system, along with a host of other groundbreaking features. The Sig:X extends that legacy with a truckload of fine-tuning features and enhanced versatility, and it's sure to attract a lot of attention from a wide range of players.

FEATURES

WITH 20 KNOBS and 15 mini-toggle switches spanning its front panel, the Sig:X might at first glance appear daunting. But when you visualize the control layout as three sections, with the Lead channel above the Rhythm channel, and the Clean channel to the right, the amp's basic functions are quite easy to understand and operate.

While each of the three channels offers a full set of familiar treble, middle, and bass controls, the mini toggles are the key to unlocking the amp's flexibility and full potential. These miniature switches let you fine tune and personalize each channel's individual texture, dynamic response and voicing nuances, and the range of possibilities seems almost unlimited when you add up all the switch combinations and multiply that by an almost infinite number of control pot variations.

The Power Shift mini toggles greatly expand each channel's range of dynamic response by shifting the amp's output between 40 and 100 watts. But there's

Like a custom shop in a box, each channel is brimming with a thoughtful array of uniquely voiced tone-tailoring options

more to the dual-power option than simply lowering the output power. The Power Shift switches are the gateway to VHT's Enhance Mode and Dynamic Sensing Technologies, as well.

Introduced in 1995, VHT's Enhance Mode Technology utilizes a combination of tube and solid-state rectifiers to shift the voltage being fed to the output stage while also changing the amount of power-supply filtering.

"It's called 'Enhance Mode' because there is no on/off switching of the rectifier circuits," explains VHT founder Steve Fryette. "In 100-watt mode, the solid-state circuit operates in parallel with the tube rectifier supply, so both circuits are essentially enhancing each other. In 40-watt mode, the tube rectifier supplies the power tubes while the solid-state circuit feeds the regulated Dynamic Sensing preamp supply. The Dynamic Sensing feature varies the pre-amp tubes' voltages in response to the player's picking attack and the output level set by the Power Shift switch."

PERFORMANCE

WHILE THE SIG:X'S three channels are clearly labeled Clean, Rhythm, and Lead, each channel's range of tones, textures and dynamic response is much broader than its name might imply. For example, with a P-90-equipped Les Paul Junior and the Clean channel engaged in 100-watt mode, the Sig:X/Deliverance cab half stack can easily evoke a Hiwatt's powerful punch, crashing spank and brilliant sheen. The amazing thing is these impressive tones can be duplicated quite closely by the Rhythm and Lead channels. That's not the sort of range or capability you'd normally expect from channels that appear to be tailored more for higher-gain tones.

VHT SIG:X HEAD & DELIVERANCE 4x12 CABINET

LIST PRICES: Sig:X head, \$2,649.00; Deliverance 4x12 cabinet, \$1,395.00

MANUFACTURER: VHT Amplification, vhtamp.com

POWER OUTPUT: 100 or 40 watts, switchable and channel assignable

CHANNELS: Three

CONTROLS: Volume, treble, middle, bass for each channel; independent depth and presence for Clean channel; shared depth and presence for Lead and Rhythm channels; independent Gain I Voicing, Gain II Saturation and master for Lead and Rhythm channels; effect loop level/blend

SWITCHES: Power and standby; channel select; three-position pre-EQ voicing switch for each channel (with different voicings for each channel); Scoop/Wood switches for Lead and Rhythm channels; Fat/Open switch for Clean channel; boost switches for each channel; gain switches for Lead and Rhythm channels; 40-/100-watt switch for each channel; effect loop level, Series/Parallel mode, and Bypass; speaker impedance selector

FOOTSWITCH: Five buttons with LEDs; Lead, Rhythm, Clean, boost, effects; six-pin DIN cable/connector

TUBE COMPLEMENT: One Tung Sol 12AX7, five Shuguang 12AX7A, two Sovtek KT88, one Electro-Harmonix 5U4EH

WEIGHT: 53 pounds

And that only begins to highlight the amp's impressive versatility.

Switching the Clean channel to 40-watt mode enhances the tactile response with a more resilient and expressive attack that's further embellished by switching the voicing switch to the aptly named "Bloom" position. The low end can be plumped to pleasing perfection with the help of the fat switch, and engaging the boost switch increases the drive by 6dB for more preamp push.

The Lead and Rhythm channels also feature assignable Power Shift switches, and their channel-specific pre-gain voice switches provide contrasting tone-tailoring palettes. Again, both of these channels are capable of an amazingly wide range of impressive tones; it would take days to talk about them all. With humbuckers or single-coils, either channel is capable of tight clean and crunch tones as well as a vast array of searing lead tones. And with some help from the amazingly powerful and effective boost, gain and scoop switches, you should have no problem crafting your own personalized signature scooped metal tones, too.

THE BOTTOM LINE

VHT'S SIG:X OFFERS an amazingly broad range of happening tones that seamlessly morph from channel to channel so effectively that it seems to transcend the narrow clean/crunch/burn limitations of a typical three-channel amp. And it forms an especially synergistic bond with VHT's well-mannered and musically balanced Deliverance 4x12 speaker cabinet. Whether you play classic rock, prog or metal, there's a wealth of signature tones waiting here to be discovered. ●



PRO

EXCEPTIONAL FLEXIBILITY PROVIDES ASTOUNDING VERSATILITY; BIG-STAGE PUNCH AT HIGH VOLUME; BIG-SOUNDING LOW-VOLUME TONES; LIVELY DYNAMIC RESPONSE; WIDE VARIETY OF SWITCH OPTIONS TO PERSONALIZE YOUR SOUND

CON

NO GLOBAL MASTER VOLUME CONTROL; LEAD AND RHYTHM CHANNELS SHARE SAME SET OF PRESENCE AND DEPTH CONTROLS

Get Your
Axe
Together.

www.Warmoth.com
1000's of Custom Bodies, Necks and Parts

SHRED NECK

The **ULTIMATE** Practice & Warm-up Tool
for Guitar & Bass Players

Available for:
Electric
Acoustic
Bass
Classical

WWW.SHREDNECK.COM

DAVA[®]

CONTROL

JAZZ GRIPS

**Tiny Pick!
Huge Grip!**

- Smaller size jazz players love.
- Three distinct materials.
- Three great tones.
- Dava's rubber grip!

For the ultimate playing experience, choose Dava!

See the full line of Dava Picks at:
www.davapick.com

CUSTOM PICKS

100 CUSTOM
Picks
for \$39

**CLAYTON
USA**

**YOUR
DESIGN
HERE**

design and order at:
www.steveclayton.com

Switchcraft[®]

the professional standard

ALLPARTS

Send \$4 U.S. for COLOR CATALOG
13027 Brittmoore Park Drive Houston, Texas 77041

SHAKING ALL OVER

Fernandes Tremor Deluxe bass

BY ED FRIEDLAND

IT SEEMS APPROPRIATE that the Fernandes Tremor Deluxe bass is the weapon of choice for Tony Campos. As bassist for Static-X, Ministry and the Dino Casares-led death metal group Asesino, Campos has created plenty of tremors.

Fernandes' earliest Japanese-built electric basses were excellent Fender-styled classics, but the company has made an impact with its own designs, which include the Atlas, Gravity and Tremor series. The Tremor Deluxe, with its trademark body shape and great modern specs, is a worthy addition to the company's bass lineup.

FEATURES

THE TREMOR DELUXE has an understated modern vibe, but beneath the satin Gun Metal Blue finish are traditional tone woods: alder for the body and maple for the neck. The neck-through-body construction contributes to the instrument's impressive sustain and creates a smooth neck joint that makes journeying into the upper register very inviting, while the fat, round neck profile gives the bass a substantial feel and fits the hand nicely, particularly if you sling it low and use a "baseball bat" left-hand approach. The rosewood fingerboard has 24 well-seated jumbo frets and traditional dot position markers. The fingerboard radius is a relatively flat 16 inches, which is advantageous for tapping but is also a preference for many players. Both the Tremor four- and five-string models are built with standard 34-inch scale.

Black Gotoh tuners, a matching Wilkinson bridge and a 1 3/4-inch Graph Tech nut contribute to the value and performance of the instrument. The two EMG 35J pickups are built into a standard 3 1/2-inch soapbar case but actually use a single-coil design, which provides a narrow aperture for picking up the string, similar to on a Jazz Bass. EMG states the 35Js have a prominent midrange voice and get


their low-end response from their very low ratio of resistance to inductance. They have the full-range, high-fidelity tone that made EMG famous, and their dead-quiet operation is a big plus in the studio, or in clubs in which neon Bud Light signs share an electrical circuit with the stage. Driving the pickups is Fernandes' FGI two-band (bass/treble) preamp, which offers enough boost or cut to dial in a wide range of useful tones.

PERFORMANCE

AT A REASONABLE eight pounds, the Tremor is very comfortable at the end of a strap, and the satin-finished neck makes for a fast playing surface. The well-chiseled tone has a distinct, three-dimensional voice—this bass does not fade into the background. Both pickups together have a J-Bass-like quality that works great for edgy pickstyle, articulate finger work and sparkling slap. Cranking the lows creates a plush underpinning, but the naturally focused mids prevent the tone from getting out of control. The treble control adds shine—it blends nicely with the lows and brings out the Tremor's complex character.

Soloing the front pickup, I found the hollow chunk came close to P-Bass territory but with a tad less definition. A midrange control might help firm up this setting, but it's still a workable tone, especially with the treble rolled back. The bridge pickup on its own speaks fast and clear. Support it with some bass boost and you've got enough oomph to push your drummer around. Season with some highs and the Tremor can cut through a thick mix.

THE BOTTOM LINE

THE TREMOR DELUXE offers a good range of tones from fat to edgy, thanks in great part to Fernandes' FGI two-band preamp. The Tremor plays easy, looks cool and is a welcome change of pace from the usual suspects. 

PRO	CON
VERSATILE SCULPTED TONES	NONE

FERNANDES TREMOR DELUXE BASS

LIST PRICE: \$1,369.00

MANUFACTURER:

Fernandes Guitars,
fernandesguitars.com

BODY: Alder

NECK: Maple,
neck-through

FINGERBOARD:
Rosewood

FRETS: 24, Jumbo

SCALE: 34 inches

PICKUPS: EMG 35J
soapbars

ELECTRONICS: Two-band
boost/cut bass/treble,
master volume, pan

NUT: Graph Tech, 1 3/4
inches

Cool body styling has
a rock and roll vibe but
will look good in any
situation.

Matte finish is
understated
but classy
and prevents
gunky
buildup on
the neck.

ON
DISC

EMG35J soapbars
act like single-coils
without the hum.



Fretboard Logic™

Paradigm Shift

1. A term to describe a fundamental change in basic assumptions in scientific thinking. It has since become widely applied to many other realms of human experience as well.

FROM: Thinking the guitar is just another musical instrument and should be approached the same as any other...

TO: Learning that the guitar is unique in the field of musical instrument design and just understanding its interface is a separate area of study.

FROM: "School sucks. My teachers are all idiots and the stuff they teach is boring as hell, so why is this going to be any different..."

TO: This guitar teacher was occasionally the smartest kid in the class, routinely the principal's worst disciplinary problem and almost always the best guitar player in school all rolled in one - uh, sound familiar?

FROM: The daunting task of facing thousands of seemingly random bits information in the form of basic music elements...

TO: A functional understanding of the pattern nature of the fretboard independent of music.

FROM: Strumming a plastic toy in front of a silly game console and pretending to be a rock star...

TO: Taking your guitar and music seriously and putting in the time and effort to learn something and maybe getting an act together to play for real people.



FROM: Expecting it's just another scam, because you've already bought so many other books, CDs and DVDs that didn't live up to the claims in the ads...

TO: Accepting that Fretboard Logic is an alternative approach, and all those endorsements you've been reading all these years are very real, and they are all from people just like you, who were just as skeptical but still willing to take a chance in order to make some progress, and when they did, they took time out of their lives to write in and say exactly what it meant to them, in their own words.

FROM: Rote memorization of the notes on the fretboard and then facing an endless number of tone group permutations...

TO: Building all the chords, scales and arpeggios you will ever need by easily combining music formulas with fretboard forms.

FROM: "It's probably going to be hard for me to understand, and I'm going to feel like an idiot..."

TO: Finding out very quickly that lot of work went into making it easy to understand and even more into making it funny. Don't forget that it was written by a true blue music lover and guitar-playing wiseass - so be bold, and this powerful force will come to your aid.

FROM: "Put this finger here and put that finger there, rinse and repeat a million billion times..."

TO: Precise guitar-oriented descriptions that are easily learned and quickly retained.

FROM: Thinking in terms of multiple locations of the exact same pitches and having to guess which string to look for a note on...

TO: Knowing the notes by first knowing the fretboard forms provided by the tuning.



BARNES & NOBLE.com amazon.com



Bill Edwards Publishing

Box Set DVD
Discount Combo
\$89.95
Plus Shipping

17329 Emerald Chase Dr Tampa FL 33647 Address
(877) U-LRN-GTR Toll Free (813) 985-2689 (813) 615-0123 Phones
www.billedwards.com Website Orders

Order Direct for
fastest service.

813-985-2689

Software For Your Mind™

CAUSE AND EFFECTS

Fishman AFX acoustic effect pedals

BY CHRIS GILL

FOR YEARS, ACOUSTIC-ELECTRIC players that wanted to process their instruments with effects have faced a dilemma. Because acoustic instruments have a refined, subtle sound, only studio-quality effects will do when you want to process acoustic tones. Unfortunately, such effects typically are offered in rack processors, which are unwieldy to haul around to most gigs and difficult to use in live performance. Effect pedals are a more ideal solution, but most stomp boxes are designed for electric guitars and provide less-than-desirable results with an acoustic guitar, often covering up the instrument's nuances instead of enhancing them.

Fishman's new AFX Series acoustic effect pedals provide the perfect answer for acoustic players who need the stunning sound quality of professional rack effects but want the convenience and portability of a stomp box. Fishman offers three pedals—Chorus, Delay and Reverb—that cover most of the processing ground that acoustic players need.

FEATURES

ALL THREE PEDALS are housed in rugged aluminum cases with identical control layouts. To avoid confusion, each effect features a color-coded footswitch: blue for Chorus, green for Delay and yellow for Reverb. Common features include stereo inputs and outputs, an input level switch that allows you to boost the signal of weak pickup while maintaining unity gain, a level control and eight presets. All three pedals also include a pair of knobs for adjusting effect parameters—tone and speed on the Chorus pedal, repeats and delay time on the Delay pedal and tone and decay time on the Reverb pedal.

The Chorus pedal is much more than just a chorus effect, offering three chorus presets, two tremolo effects and flanger, phaser and rotary-speaker presets. The Delay pedal provides

modern and classic delay presets, each with options for short, medium, long and ping-pong delays. It also includes a delay hold function that captures loops up to 2.9 seconds long and a tap feature that lets you manually set synchronized eighth-, dotted eighth- or quarter-note delays with an optional momentary footswitch connected to the tap switch jack. The Reverb pedal features presets for studio, room, plate, chamber, stage, concert hall, cathedral and "Canyon."

For professional-quality sound and performance, the pedals feature 24-bit A/D/A converters and 32-bit internal processing. Each can be powered with a nine-volt alkaline battery, which last about 20 hours, or with an optional Fishman 910-R adapter. An LED doubles as a clipping indicator and low-battery-power indicator.

PERFORMANCE

FISHMAN'S AFX PEDALS may cost more than average stomp boxes, but that's because these pedals produce outstanding effects that are comparable to the sound and quality of professional studio rack processors. In fact, these pedals sound so good that you may want to use them with your electric guitar as well—they simply make lesser pedals sound like cheap toys.

The Chorus pedal's modulation effects are rich and thick, but they don't obscure the essence of an acoustic guitar's tone. The Delay pedal produces razor-sharp digital delays and warm, tape-like echoes that maintain fullness and body as each repeat decays. The Reverb delivers decays with smooth tails, providing very natural room and hall sounds without the harsh metallic overtones that characterize cheap reverb effects.

All three pedals are very versatile, but the Delay pedal takes the prize for flexibility. The tap tempo and delay hold features are especially useful for live performance, allowing users to jam with their own loops and summon perfectly synchronized delays with a drum-

FISHMAN AFX ACOUSTIC EFFECTS PEDALS

LIST PRICE: \$389.95
MANUFACTURER: Fishman, fishman.com
PRESETS: Eight
CONTROLS: (Chorus) level, tone, speed; (Delay) level, repeats, delay time; (Reverb) level, tone, decay time
INPUTS: Stereo 1/4-inch
OUTPUTS: Stereo 1/4-inch
POWER: Nine-volt battery or optional AC adapter

The Clipping LED doubles as a low-battery-power indicator.



The Delay pedal includes a tap switch jack for controlling tap tempo functions.

and concert hall presets were my personal favorites, while I found the cathedral and Canyon effects perhaps too dramatic.

THE BOTTOM LINE

IF YOU NEED STUDIO-QUALITY sound but the portability and convenience of stomp boxes, Fishman's AFX pedals are the only way for acoustic-electric players to go. While the cost of all three pedals together may be as much as a good rackmount multi-effect unit, it's difficult to match the live performance functions and ease of use that they offer.



PRO	CON
STUDIO-QUALITY SOUND; DURABLE BUILD; TAP TEMPO (DELAY ONLY)	MORE EXPENSIVE THAN MOST STOMP BOXES

THE LEGEND RETURNS

PICKUP SYSTEM FOR ACOUSTIC AND CLASSICAL GUITAR

NEW: SONIC SERIES



playing **nanoflex**
Mick Box of **URIAH HEEP**

*"The easy to fit Shadow **NANO MAG** has brought my acoustic to life! Great sound and shimmering top end."*



THE LEGEND RETURNS

In the early 1970's Shadow launched the world's first dual pickup system. The Doubleplay combined a magnetic and undersaddle pickup and it represented the best acoustic amplification system available at this time. 30 years later Shadow has achieved this musical feat again:

The Sonic Doubleplay combines a **Nanoflex** pickup in the bridge and the **NanoMAG** in the fingerboard giving unbelievably rich and clear sound that no other pickup system can match!

Shadow

www.shadow-electronics.com

Shadow Electronics of America, Inc.
17791 Alexander Run
Jupiter, Florida 33478, USA
Phone: +1 (561) 745-0460
Fax: +1 (561) 743-0460
usorder@shadow-electronics.com

Canadian Distributor: D'Addario Canada
50 West Willmot Street, Unit 13
Richmond Hill, Ontario L4B 1M5, Canada
Phone: +1 (905) 889-0116
Fax: +1 (905) 889-8998
orders@daddariocanada.com

creativity meets technology

AUDIO • FILM • PRODUCTION

CERTIFICATE • DIPLOMA • DEGREE*



* programs differ by location, visit us on the web for more information



New York • Atlanta • Los Angeles • Miami • Nashville
Over 50 Locations in 24 countries

TREGAN

Guitars

*Tregan Guitars,
Plays Like the Pro's,
Priced for Everyone!*

Flash Bathory
with her Tregan
Syren Guitar
myspace.com/flashbathory



Flash Bathory's New CD
Scars and Bruises

Flash Bathory

See Us at
Summer
NAMM
June 20-22
Booth 1436

check us out online
treganguitars.com
877-262-0018

Ask your
music retailer about
Tregan Guitars!



OFF THE SCALES

Matt Bruck weighs in with advice for a reader who tunes down to low A.

I have a Epiphone Goth Les Paul that I tune all the way down to drop A with .012-.068 strings. I have no problems with the guitar except for some fret buzz. I decided to try to fix the buzzing by myself by raising the bridge. This eliminated the buzzing, but I noticed that the strings didn't feel as snappy as they should. I lowered the bridge and the strings felt snappy and fresh again, but the buzzing came back. Should I be doing something in addition to adjusting the bridge?

—Ryan Stofferahn

The problem you're experiencing mainly stems from the low tuning you're using and how it relates to the scale length of your guitar. Most (though certainly not all) standard guitars have scale lengths that range from 24 3/4 (as on your Epiphone Les Paul) to 25 1/2 inches, and they are designed for string diameters that range from .008 to .056. By comparison, a baritone guitar tuned to low A would have a scale length of about 30 inches—more than five inches longer than the scale length on your Paul—and use strings with diameters that range from .013 to .070 or even .080. Under the circumstances, you can probably see why your Les Paul is experiencing buzzing and poor string response, even with heavier-gauge strings.

The most important suggestion I can offer is to have your guitar's nut recut to compensate for the larger-diameter strings. This should reduce fret buzz and help your strings retain the snappy feel you like. In addition, have the truss rod adjusted until it's just shy of dead straight. This, too, will reduce buzzing and improve string responsiveness. Lastly, you might want to try even heavier gauge strings to improve not only responsiveness but also tone.

These recommendations should alleviate the problems you're having. With that said, given the realities of scale length and your low tuning, I don't think that they will make your guitar's performance perfect, just better.

I have a Marshall JCM900 50-watt high-gain dual-reverb model 4502 early Nineties 2x12 combo with stock Celestion G12T-75 speakers. I'm not getting a sound that I'm satisfied with—there's no bottom end. I'm thinking of changing the speakers to Celestion

Vintage 30s. Will doing this improve the situation? If so, should I use eight- or 16-ohm speakers, and what difference would ohm rating make in the sound? My amp has a switch that lets me select either "8" or "4(16)," and I'm not sure what that does either.

Do you suggest replacing the tubes as well? I read that the 6CA7 would be a good replacement for the EL34. I play hard rock, mostly in a cover band, and I really love the early Van Halen sound. The Marshall half stack and the EVH stuff is out of my price range these days, so I'm trying some alternative (i.e., cheaper) ideas to get that sound I'm looking for.

—Vince

Vince, these are all good questions. While others may disagree with me, I think that swapping the Celestion 75s for the Vintage 30s might actually backfire on you. Granted, the Vintage 30s will, in all likelihood, break up earlier than the 75s, but I think you could actually lose some of the bottom end that you've got presently with the 75 watters.

I think the 6CA7 is a good replacement for EL34, but I think of it as having a cleaner sounding than the EL34, with less output distortion, which you may miss. In any event, I don't think the 6CA7 will contribute any significant bottom end to your sound. The fact that your amp has an open-back design is probably one of the biggest factors contributing to the absence of pronounced bottom end. I suggest that you get a closed-back cabinet—either 2x12 or 4x12—and run it as an extension speaker to help enhance the low end. Check your amp's impedance setting; if it's set for eight ohms, leave it there when you employ the extension cab; if it's set to four ohm, leave it at that setting when you run the extension cab.

I have a Randall G3 75-watt amp that has a slight problem. When carrying it, I've noticed a clunking sound. Upon looking at it closely, I noticed that the speaker is moving around. It is still connected, and the amp still works, but the tone doesn't seem to be as good. Recently, when I turned the volume up past 7 at a show, the sound cut out completely until I turned it back down. Could a loose speaker cause this change, and how should I go about

solving this problem?

—Jon Bierma

Based on what you've described, I would say that your tone is absolutely suffering as a result of the loose speaker.

Fortunately, the fix is simple. Speakers are mounted to cabinets with hardware such as screws, hex nuts and so on. Though these should keep speakers securely attached to the cabinet, they may become loose over time from cabinet vibration, transport, rough handling or damage. Determine how the speaker is mounted inside your amp and remount it with the appropriate hardware. If screws have become loose, tighten them. If they are stripped and won't hold the speaker to the cabinet, you'll have to fill the screw holes before replacing the screws. Use a wood dowel slightly smaller than the screw diameter to fill the holes, then replace the screws. They should tighten firmly in the newly filled holes.

In addition, be sure that the speaker wires are still connected and that the connections are not broken or weakened. If they are damaged, they will have to be resoldered. This is an easy job to perform, but I recommend that you let an amp repair shop do it for you. They'll make quick work of the job and shouldn't charge you more than about \$25.



GOT A QUESTION FOR MATT BRUCK?

Get an answer and win free gear! Simply email your question to Matt at teched@guitarworld.com. If your question is published, you'll receive a free ZZYX SnapJack Magnetic cable valued at over \$60. Include your full name and mailing address.



ZZYX
SNAP JACK

RANDALL RG75DG3

CORRECTION

In my previous column, it was incorrectly stated that Rickenbacker does not use the dual truss rod system any longer, nor does the company provide replacements. In fact, virtually all models use dual truss rods, and Rickenbacker does provide replacements for these, though pre-1984 truss rods are no longer supported. According to John Hall, CEO of Rickenbacker International Corp.: "Dual, field-replaceable truss rods is an important distinction and marketing point for Rickenbacker guitars, except for some vintage reissue models."

SHUBB
CAPOS



Play in tune.

www.shubb.com • shubb@shubb.com
707-876-3001

Nick Royale of
the Hellacopters
plays the
DiPinto Mach IV



www.dipintoguitars.com

GATOR
CASES



Several
Models
To Pick
From

G-Tour Guitar Cases

Heavy-Duty Tour Grade Plywood / PVC Construction
Top Quality Penn Elcom Recessed MOL Hardware
Plush Lined Interior With Storage Compartment
Stackable Ball Corners

www.gatorcases.com

TALKING TABS Presents...
All-audio Music Instruction



play it now
tunes™

The Easiest, Most Exciting Way to Learn and Play the Greatest Hits!

Easy-To-Follow All-Audio Song Lessons on CD

No Materials To Read!

Grab Your Guitar and Learn One of Your Favorite Songs Today!

Ask for Play-It-Now Tunes in Your Local Music Store. Now Available in Over 1,000 Locations.

www.playitnowtunes.com



Welcome to the Band!

LEARN TO PLAY YOUR FAVORITE SONGS WITHOUT TAB OR SHEET MUSIC!



MUSIC DISPATCH®

presents **Guitar Play-Along DVDs**

Just watch, listen and learn! Each song starts with a lesson, then the teacher performs the complete song along with professionally recorded backing tracks. You can turn the guitar off or leave it in the mix to hear how it should sound. You can also choose from three viewing options. Each DVD includes eight great songs that all guitarists will want to know!



Black Sabbath **NEW!** VOLUME 15

Black Sabbath • Children of the Grave • Iron Man • N.I.B. • Paranoid • Sabbath, Bloody Sabbath • Sweet Leaf • War Pigs (Interpolating Luke's Wall).

00320606 DVD\$14.95

Pink Floyd – Dark Side of the Moon **NEW!** VOLUME 16

Any Colour You Like • Brain Damage • Breathe • Eclipse • Money • Time • Us and Them.

00320607 DVD\$14.95



Rock Hits **NEW!** VOLUME 6

All Right Now • Fortunate Son • Free Ride • Get Back • Hey Joe • I Can't Explain • Message in a Bottle • Reeling in the Years • Smoke on the Water.

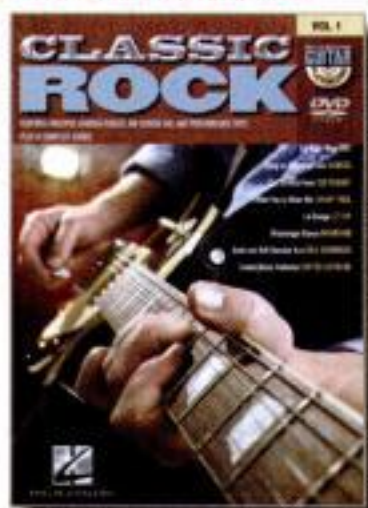
00320521 DVD\$14.95

'80s Rock **NEW!** VOLUME 9

Cult of Personality • Every Breath You Take • Money for Nothing • Once Bitten Twice Shy • Panama • Photograph • Smokin' in the Boys Room • Stray Cat Strut • Talk Dirty to Me • What I like About You.

00320523 DVD\$14.95

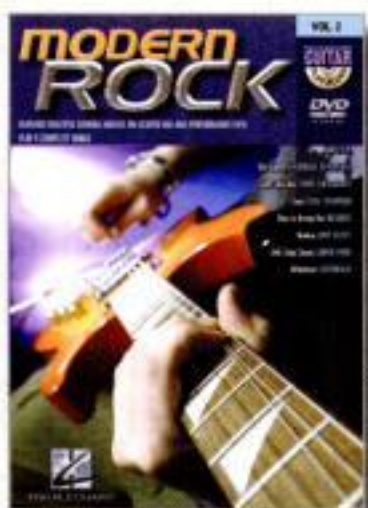
Also available:



Classic Rock VOLUME 1

All Right Now • Carry on Wayward Son • Cat Scratch Fever • I Want You to Want Me • La Grange • Mississippi Queen • Rock and Roll Hoochie Koo • Sweet Home Alabama.

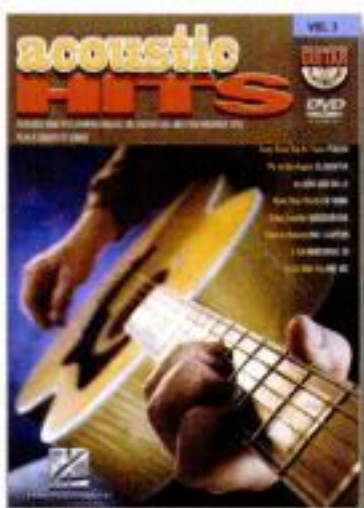
00320530 DVD\$14.95



Modern Rock VOLUME 2

Alive • Bat Country • Just like You • Loco • Nice to Know You • Nookie • One Step Closer • Whatever.

00320529 DVD\$14.95



Acoustic Hits VOLUME 3

Every Rose Has Its Thorn • Fly to the Angels • Iris • More than Words • Silent Lucidity • Tears in Heaven • 3 AM • To Be with You.

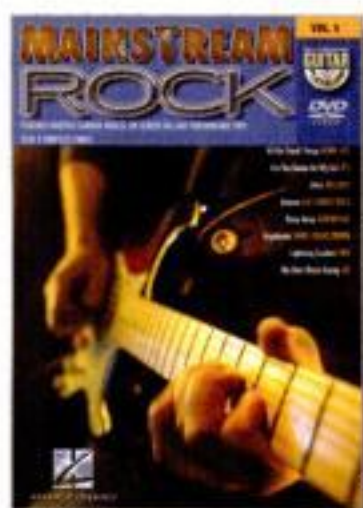
00320527 DVD\$14.95



Chicago Blues VOLUME 4

All Your Love (I Miss Loving) • Easy Baby • I Ain't Got You • I'm Your Hoochie Coochie Man • Killing Floor • Mary Had a Little Lamb • Messin' with the Kid • Sweet Home Chicago.

00320524 DVD\$14.95



Mainstream Rock VOLUME 5

All the Small Things • Are You Gonna Be My Girl • Drive • Heaven • Keep Away • Kryptonite • Lightning Crashes • My Own Worst Enemy.

00320528 DVD\$14.95

CALL TOLL-FREE 1-800-637-2852

www.musicdispatch.com

Copyrighted material

THE ULTIMATE GUIDE TO ACOUSTIC GUITAR

PICKUPS

PLUS: HOT GEAR
FOR PERFORMING AND
RECORDING ACOUSTIC PLAYERS!



DiMarzio Virtual Acoustic DP 138
sound hole-mounted pickup

PICKUP LINES

THE TOP PIEZO,
SOUND HOLE AND
CONTACT MODELS

PREAMPS & EFFECTS

TRANSFORM
YOUR SOUND!

INTO THE MIX

GETTING MORE WITH
MULTIPLE PICKUP
SYSTEMS

THE PICKUP ARTIST

NEED TO ELECTRIFY YOUR ACOUSTIC GUITAR?
GUITAR WORLD GIVES YOU ADVICE AND OPTIONS IN THIS
 COMPREHENSIVE GUIDE TO ACOUSTIC GUITAR PICKUPS.

BY CHRIS GILL

THE ACOUSTIC GUITAR may be the ultimate portable musical instrument, but if you want to play for an audience of greater than six homeless panhandlers or a gaggle of pissed-off squirrels, you need to amplify your flattop.

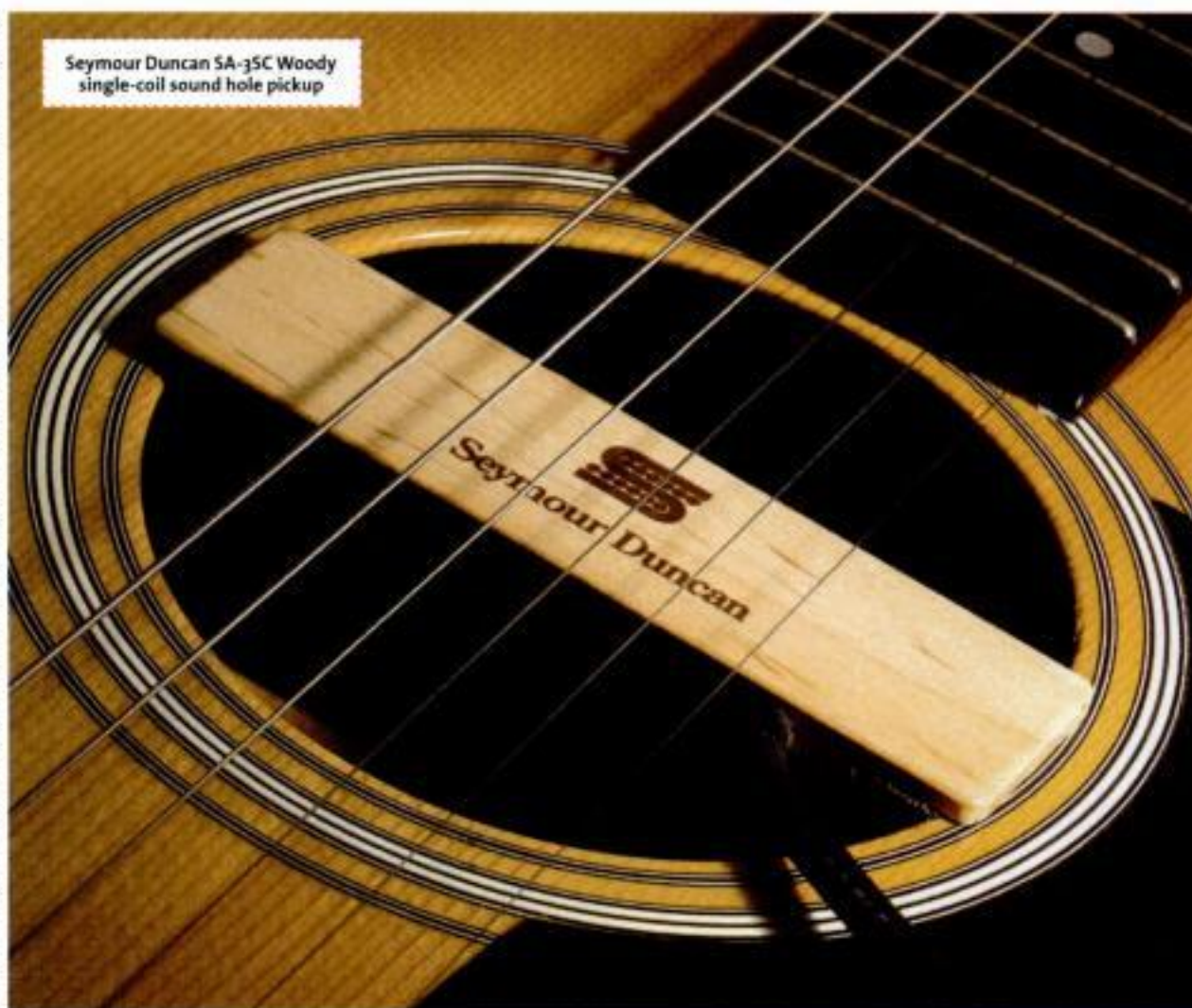
Installing a pickup is the most efficient solution for acoustic performers who want or need to amplify their instruments. Fortunately, pickup technology has progressed in leaps and bounds over recent years, and most models provide the rich, resonant, natural tone that acoustic purists demand.

If you don't already own an acoustic-electric guitar or can't afford to buy one, don't worry. Many affordable pickup systems are offered these days, and most can be installed with little or no modifications to your instrument. Choices range from removable sound-hole pickups to sophisticated multipickup systems that combine different technologies. To help you narrow your choices, I'm going to describe the various strengths and weaknesses of the most popular types of pickup systems as well as describe the features of various popular models.

Once you have a few choices, ask if the dealer has a guitar with the system already installed so you can examine its sound and performance before you make your purchase. The right pickup system can provide a lifetime of satisfaction, while the wrong system can be like a coyote date, making you want to chew off your guitar's neck after a disastrous one-night stand.

FEAR OF COMMITMENT

THE PROSPECT OF permanently installing a pickup in a beloved vintage ax or future classic can cause many acoustic guitarists to consider a life of unplugged celibacy. Fortunately, magnetic sound-hole pickups and contact pickups allow players to electrify their acoustic guitars without making any modifications at all.



Seymour Duncan SA-3SC Woody
single-coil sound hole pickup

Sound-hole-mounted magnetic pickups have improved by leaps and bounds since the Seventies, when sound-hole pickups were basically identical to pickups designed for electric guitars. Most of today's magnetic acoustic guitar pickups are designed to work well with bronze and phosphor bronze strings (instead of just nickel or stainless-steel strings), and they produce tones that retain most of a guitar's inherent acoustic qualities instead of producing harsh, distinctly electrified sounds. Like electric guitar pickups, they are espe-

cially resistant to feedback.

Most sound-hole-mounted magnetic pickups are very inexpensive. A variety of models sell at street prices below \$100, including the Dean Markley Pro Mag SC-1, DiMarzio Elemental DP134 and DP135, Fender ACP-1, Fishman Pro Neo D01 and D02, Lace Acoustic Bronze, Shadow SH330 and SH140, and Seymour Duncan SC, HC and XL. If you can afford to spend more, you might want to consider the Sunrise pickup, a popular choice with many pros that is produced in very limited quantities.



Since 1833, C. F. Martin & Co. has continually defined the highest standard of design, tone, craftsmanship, quality and service for the American acoustic guitar. Please join us in celebrating our 175th year of guitar building excellence.





L.R. Baggs I-Beam

Most of these pickups feature output cables that are connected directly to the pickup itself. Main drawbacks to this design are that it can be difficult to replace the cable if it becomes damaged, and sometimes the cable can get in the player's way because it dangles out of the sound hole. Also be aware that some of these pickup models feature an endpin output jack, which requires a more permanent installation than a model that simply fits into the sound hole.

Like electric guitar pickups, single-coil magnetic acoustic guitar pickups produce bright, lively tones, but they're more susceptible to noise. Humbucking pickups reduce or eliminate noise and deliver fatter, warmer tone. Most magnetic sound-hole pickups only amplify the sound coming from the strings, which can be a blessing or a curse depending on your playing style. If your playing technique involves percussive body slaps, your only option is the L.R. Baggs M-1 or M-1A pickup. Another important feature to consider when choosing a magnetic sound-hole pickup is adjustable pole pieces, which allow you to balance the output of each string.

The contact piezo transducer was one of the first pickups designed especially for acoustic instruments, and this type of pickup is still a good choice today if you're looking for an inexpensive, nonpermanent option. Popular choices include the Barcus Berry DISQOS and Outsider, Dean Markley Artist Transducer, DiMarzio Acoustic Model, Fishman SBT-E and McIntyre GF-30. While the sound quality of a contact transducer is not as rich and detailed as that of a permanently installed undersaddle or soundboard-mounted pickup, it is still quite good. A contact transducer is a good choice if you play in a band with other instruments, since the details of a more refined system would probably get lost in the mix anyway and contact transducers are especially resistant to feedback. Unlike most magnetic pickups, contact transducers amplify sounds produced by the top as well as the strings.

Most contact transducers are passive pickups that need to have the output signal boosted with a preamp to retain full fre-

quency response, so be aware that you'll need to add in the cost of an external preamp. These pickups usually sound best when mounted on the bridge or on the soundboard near the bridge, but sometimes it can be difficult to find the ideal sweet spot. The nonpermanent adhesive used to attach a transducer to the guitar is designed to not harm the finish, but be forewarned that your mileage may vary. If you don't want to risk damage to the finish on a vintage instrument, you might want to consider an internally mounted transducer like the Barcus Berry Insider or K&K Sound Pure Western, although these systems generally sound better when they are permanently affixed to the instrument.

SADDLE UP

ACOUSTIC GUITAR PICKUP technology reached a significant breakthrough in the late Seventies and early Eighties when the first undersaddle piezo pickup systems were developed. Since then, undersaddle pickups have become the most popular technology for amplifying acoustic guitars, and manufacturers have made significant improvements in the design of these pickups to provide better sound quality than ever.

While magnetic pickups are sensitive only to string vibrations, piezo pickups, which are made from ceramic, crystal or polymer material, respond to pressure. Since most of the variations in pressure caused by the guitar's vibrating strings and top are focused at the saddle, this is the ideal place to install a piezo pickup. Installation of an undersaddle pickup is a relatively simple affair that involves removal of the saddle, drilling a tiny hole in the slot for the pickup wire and drilling a larger hole in the end block or side for the output jack. While the process requires very basic woodworking skills, you may want to leave the

task to a professional guitar repair tech if you don't want to risk damaging your instrument.

Piezo pickups produce a very accurate representation of a vibrating string's sound, and as a result the tone produced by most piezo pickups is very bright with a pronounced attack and outstanding resistance to feedback. However, piezo pickups don't capture the reverberant body resonances that contribute to an acoustic guitar's warm character. Because a piezo pickup is passive, a preamp is essential. Preamps designed especially for use with piezo pickups tame excessive treble harshness and midrange "quack" to provide warmer, richer and more natural tone.

Some undersaddle pickups feature separate crystal elements for each string, and as a result exact positioning of the pickup is critical to ensure that the output for each string is balanced. Newer designs made from polymer materials consist of a single pickup element, and these pickups are easier for novices to install. L.R. Baggs offers the LB6 series, which consists of a saddle with the pickups already built in to make installation easy and foolproof.

Dozens of companies offer undersaddle pickup systems. B-Band, Dean Markley, D-TAR (Duncan Turner Acoustic Research), Fishman, LR Baggs, Martin and Shadow are some of the more popular companies, but acoustic specialists like Highlander, K&K Sound and Pickup the World also offer outstanding systems that are the preferred choice of many pros.

UNDER THE BRIDGE

ONE OF THE MOST recent developments in acoustic guitar pickup design involves pickups that are internally mounted on or near the guitar's bridge plate. Unlike undersaddle pickups, which are especially sensitive to attack dynamics, bridge-plate pickups provide a well-balanced, mellow tone that many users feel is exceptionally close to an acoustic guitar's natural tone. These pickups also do an exceptional job of capturing resonance overtones since they amplify top vibrations as well as string vibrations.

Most pickups for these systems are contact transducers with refined designs that are adapted for internal mounting. The K&K Sound Pure Western, L.R. Baggs I-Beam, Schatten Design HFN and Trance Audio Acoustic Lens are a few of the more popular bridge-plate pickup systems. The

B-Band AST features a unique ultrathin, lightweight elastic electret film condenser design that functions similar to a condenser microphone. These pickups only work with specific preamps, so make sure you consider the cost of the entire system before you make a commitment that you can't afford.

One recent development that is becoming increasingly popular is a miniature internally mounted



B-Band AST

Brace Yourself



Boulder
Creek
Guitars

www.bouldercreekguitars.com
Morgan Hill Music, Morgan Hill, CA

The revolutionary and totally exclusive Suspended Bracing System (SBS).
Hear what you've been missing!

Copyrighted material

THE ULTIMATE GUIDE TO ACOUSTIC PICKUPS

microphone. These tiny wonders provide many of the same benefits as an external microphone, such as exceptionally natural tone and accurate reproduction of all aspects of an acoustic guitar's sound (including resonance and body taps and slaps), as well as a few that an external mic doesn't provide, such as uninhibited stage mobility.

However, an internal mic is more susceptible to feedback due to the excessive bass frequencies that reside in a guitar's acoustic chamber, and some listeners feel that the sound inside of a guitar is very different than what the ear hears outside of a guitar. Positioning of the microphone is critical, both to provide optimally balanced tone and to avoid feedback. You can spend endless hours wrangling with a goose-neck mount in search of the perfect mic location only to find that it's extremely sensitive to feedback when you crank up the volume. Also, tiny microphones with miniature elements just can't compete with the definition and accuracy of a large condenser mic.

PREMIUM BLEND

IF YOU'VE TRIED all of the above systems and found that none of them gave you exactly the sound you had in mind, a multiple-pickup system that combines two or three different types of pickups may be the perfect solution. Do you like aggressive attack but don't want to sacrifice the warmth of body resonance? A system that combines an undersaddle pickup and an internal microphone could be the

answer. Systems that mix sound-hole pickups with internal microphones, undersaddle pickups with sound-hole pickups or even undersaddle and bridge-plate pickups with internal microphones let you enjoy the advantages of each type of pickup and downplay their individual disadvantages.

Blend systems are the ideal choice for players who want to capture the most accurate, natural acoustic tones when amplifying their instruments for live performance. These can be the most expensive systems on the market, and installation is usually much more difficult and complicated than installing a single-pickup system. The easiest systems to install are those that combine magnetic pickups and internal microphones, like the Seymour Duncan SA-6 Mag Mic and Fishman Rare Earth Blend, which feature sound-hole-mounted designs that literally make installation a snap. The Fishman Ellipse Matrix Blend (undersaddle and internal mic), K&K Sound Trinity (bridge-plate transducers, internal mic and preamp) and Power Mix Trinity (bridge-plate, undersaddle and internal mic) and L.R. Baggs



iMix (bridge plate transducer and undersaddle pickup) are just a few of the most popular pickup systems that combine several technologies in one, easy-to-use package.

OUTSIDE THE BOX

UNLIKE ELECTRIC GUITAR pickups, which are designed to provide their own unique tonal character, most acoustic guitar pickups are designed to provide an accurate reproduction of an acoustic guitar's natural tone.

Whereas part of the fun of playing electric guitar is matching the tonal characteristics of your pickups with the unique personalities of various amps, acoustic guitar pickups are usually designed as part of a bigger system featuring very specific components that work together to deliver optimum performance.

As a result, most undersaddle and bridge-plate pickup systems are designed for use with specific preamps, buffers or direct boxes. Before you make your final choice, make sure that the preamp designed for use with your pickups offers the features you need and that you can afford it. Compact, internally mounted preamps can be very convenient, but

PLEASE FEED THE BEAR



WAVE-LENGTH™

High Headroom Under Saddle Transducer/Preamp



Easy to Install 18-Volt Pickup and Preamp

- 18 volts gives you twice the dynamic range of a nine-volt system so you can strum extra hard without piezo "quackiness"
- The thin pickup drops into guitars with 1/8" and 3/32" saddles
- Dual source capability lets you add a magnetic pickup or soundboard transducer for greater complexity of signal
- "Set and forget" bass and treble trim controls let you achieve optimal timbre
- The perfect mate for Mama Bear

To learn about this product and our entire line of acoustic products go to dtar.com
5427 hollister ave santa barbara ca 93111.2345 tel 805.964.9610 fax 805.964.9749

"WITH RESPECT TO ACOUSTIC TONE"™

Body Sensitive Without Feedback

Patented built-in 3 Axis Dynamic Body Sensor adds
microphone-like acoustic presence for lifelike fidelity but
cancels feedback, giving you the freedom to perform.



M1



"The M1 is the only pickup that I have found that sounds real and really loud in arena PA's. I keep trying to find the edge but the M1 still won't feedback."

—Kristian Bush
with Sugarland

L.R. Baggs

RELENTLESS INNOVATION IN ACOUSTIC AMPLIFICATION

www.lrbaggs.com • 805.929.3545

Copyrighted material

you should be aware that they usually require you to place the batteries inside the guitar as well. External preamps are usually more versatile and offer extra features such as EQ and feedback suppression, but they can be very expensive, and the extra features may be redundant if you already own or use an acoustic guitar amplifier or play your guitar through a mixer. Preamp control units that mount on the side of a guitar offer the ultimate in performance convenience, but you may not want to cut a large hole into the side



D-TAR Mama Bear preamp

of your favorite vintage acoustic to install it.

THIS YEAR'S MODEL

EVEN WITH THE best attempts and intentions, sometimes it's nearly impossible to achieve a

decent amplified acoustic tone, especially if your budget is limited from the beginning. Fortunately, new advances in digital modeling technology provide all of us with the ability to significantly improve the sound of our acoustic instruments in amplified live performance environments. These products do a remarkable job of transforming lackluster tones into professional-quality finished products, but that doesn't mean you should get the cheapest, worst-sounding pickup from the get-go with the intention of digitally fixing it later. The better your guitar sounds from the beginning, the better it will sound at the end.

The D-TAR Mama Bear acoustic guitar preamp and Fishman Aura Imaging pedals allow you to transform lackluster tones from magnetic sound-hole or undersaddle bridge pickups into stunning acoustic guitar tones that sound like they were recorded in a professional studio. The D-TAR Mama Bear emulates the tonal characteristics of 16 guitars, while the Fishman Aura pedals are available in a variety of configurations, each designed to complement specific source instruments such as jumbo or dreadnought guitars. These products take a lot of the hassle out of amplifying an acoustic guitar, and they pave the way for exciting new developments that we'll certainly be seeing in the near future.

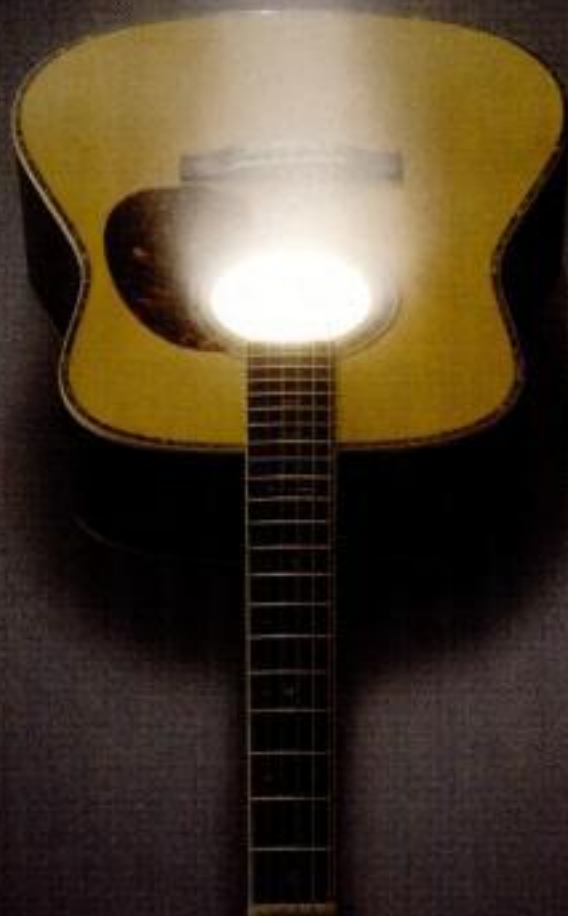
END OF THE AFFAIR

THE VARIETY OF products and options for amplifying an acoustic guitar are truly staggering, but the hopefully the information above has helped you narrow down the selection of choices that are right for you. But like photos in a Russian mail order bride catalog, descriptions don't always tell the whole story. The best way to find the ideal pickup is to get out there and test the field yourself.

Start by looking at retailers that specialize in acoustic instruments or that stock a wide variety of instruments. Most of these stores should already have guitars with a variety of different pickup systems installed that you can contrast and compare. In a perfect world, you should be able to audition the exact that system that you want to buy, but even systems with similar features can give you a good idea of what a particular type of pickup sounds like. These stores also will most likely have a repair department or custom shop that can properly install the pickup system you choose.

No matter what pickup you choose, these days it's pretty difficult to end up with a useless system that doesn't sound even remotely acoustic. However, like all good things in life you definitely get what you pay for. If you want a pickup system with crystal-clear transparent sound that flawlessly amplifies every nuance of your acoustic guitar, be prepared to shell out at a grand or more. If you just want to make your guitar louder but still retain some acoustic character, you can probably get by with a pickup that costs \$100 or less. Don't hesitate to upgrade to a better pickup that costs only a few dollars more as it will probably provide you with more satisfactory performance in the long run. 🌟

The amplified acoustic
is reborn.



Introducing the all-new Matrix Infinity pickup & preamp system. The world's best-selling pickup system has been redesigned from the ground up with a truer, more natural tone than ever before. Its revolutionary engineering makes the amplified tone so transparent that it puts nothing between your guitar and the sound it was built to have. Experience a richer, truer sound that will make whatever you create with your guitar infinitely more beautiful.

FISHMAN
Acoustic Amplification

MATRIXinfinity
Pickup & Preamp System

To learn more about the new Matrix Infinity, visit fishman.com

KNOCK ON WOOD

GUITAR WORLD'S TOP GEAR PICKS FOR ACOUSTIC GUITAR PLAYERS

Martin M-36 Grand Auditorium

Prized in performing and recording circles alike, the M-36 Grand Auditorium combines the "oooo" shape and thinner "ooo" body depth to produce a complex, tonally balanced guitar without excessive overtones.

List Price: \$2,999.00
C.F. Martin and Co.,
mguitar.com



Fishman Matrix Infinity active preamp

Fishman's Matrix Infinity active preamp has been completely redesigned to deliver transparent tone and crystal-clear string response. The system includes the Acoustic Matrix undersaddle pickup and features sound-hole-mounted volume and tone controls that allow fast and easy adjustments and do not detract from the beauty of the instrument. Plus, switchable voicing allows the Matrix Infinity to accommodate all guitar body sizes and performance situations.

List Price: \$209.95; MAP: \$139.95
Fishman Acoustic Amplification, fishman.com



D-TAR Mama Bear acoustic guitar preamp

Acoustic guitar pickups lack the sensitivity to deliver the complexity of acoustic tone. D-TAR's Mama Bear acoustic guitar preamp takes your guitar into the digital realm. First it neutralizes the sound of your pickup, then it restores the natural body resonance, allowing your acoustic guitar to sound like itself, only louder.

List Price: \$499.00
Duncan Turner Acoustic Research, d-tar.com

D-TAR Wave-Length pickup with Load 'N Lock battery access

This system is built around the Wave-Length pickup, which combines a thin, piezo transducer with a high-headroom, 18-volt, low-noise preamp. The Load 'N Lock access system allows quick and easy AA battery changes. Just unscrew the endpin, remove the old batteries and pop in the new ones.

List Price: \$199.00
Duncan Turner Acoustic Research, d-tar.com



Boulder Creek Guitars Solitaire Series-ECR3-N

The Boulder Creek ECR3-N Solitaire acoustic guitar has a solid cedar top, mahogany sides and a solid mahogany back, and it incorporates the patent-pending "SBS" Suspended Bracing System, which is designed to increase the tone and sustain. The top-facing sound port directs the tone to the player without compromising forward tone and volume projection, and the special AB4-T preamp system features a built-in tuner and XLR (balanced) and 1/4-inch (unbalanced) outputs.

List Price: \$999.99
Boulder Creek Guitars, bouldercreekguitars.com

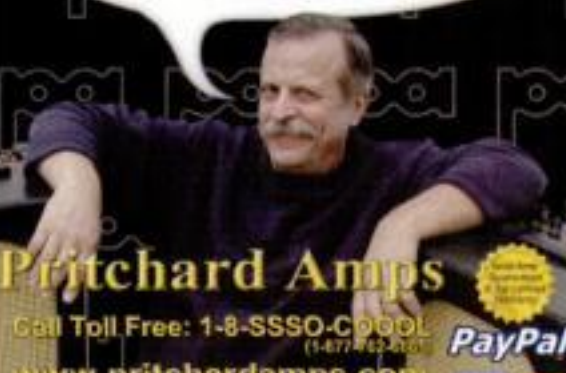
the MARKETPLACE

For more information on advertising in The Marketplace, call Jeff Tyson at (646) 723-5421

7-Way Tone Guarantee #6

I guarantee your Pritchard Amp will sound better than any other amplifier at any price point, or I'll take it back!

Eric K. Pritchard



Pritchard Amps

Call Toll Free: 1-8-SSSO-COOL (1-877-962-6267)

www.pritchardamps.com

PayPal

VISA

Call or see website for full guarantee and warranty details.

ROCK SOLID

PEDAL BOARDS

WE ARE PROFESSIONALS AND WORK WITH ONLY THE BEST PRODUCTS



STANDARD SIZES AVAILABLE... OR LET US MAKE A CUSTOM BOARD TO YOUR SPEC!

www.rocksolidboards.com

Direct: (734) 787-0664

Stewart-MacDonald®

Everything for building and repairing stringed instruments!

stewmac.com

800-848-2273



LittleFretty.com

INCREASE GUITAR PLAYERS STRENGTH, STRETCH & SPEED...

\$19.95

+\$5 s/h 1-2wks

VISA MC AMX DIS

(770) 822-0210

sales@LittleFretty.com



JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com

It's Amazing What You Can Do With A Couple Of Cans Of Spray Paint!



PAINT YOUR OWN GUITAR

PAINT YOUR OWN GUITAR has taught THOUSANDS of people just like YOU how to properly and professionally paint their own guitar using nothing more than some ordinary store-bought spray cans.

IF THEY CAN GET AMAZING RESULTS, SO CAN YOU!


Buy any one of our books and get access to over 100 minutes of online video footage.



www.paintyourownguitar.com

The Sound You've Been Hearing In Your Head Is At Hand


We've all heard the old cliché "Tone is in your hands." Well, not really... The amplifiers you choose to play are going to be held to an entirely different standard — the tone you hear in your head. Getting your sound matters, and at Victoria, we get that in a big way.



Victoria Amp Co.

www.victoriaamp.com 630-820-6400

PLAY MORE. TUNE LESS.



Double Locking Vibrato System For the Stratocaster

Non-Destructive Drop-in Design

Dive Bomb Proof

www.super-vee.com
sales@super-vee.com
1-877-873-6656

Super

"I could not get it to go out of tune!"
- Matt Blackett, GP

LOVE WHAT YOU DO



WE ARE ONE OF THE WORLD'S FINEST LUTHIER PROGRAMS.

Our intense eleven week program prepares you for the real world of guitar repair, and covers everything from basic setups, to building your own guitar from scratch.

Our job placement opportunities have provided some graduates positions with industry leaders such as C.F. Martin, Gibson Guitar Co., Paul Reed Smith, Peavey, Fender, Washburn, and repair shops worldwide.



2264 Fountain Square Drive, Snellville, GA, 30078 | 770.982.6290

luthiersinternational.com

1.888.4.LUTHIER

TOTALLY FREE TALK!



100% FREE TRIAL!

Connect with Real People NOW for WILD live connections!
18+ ID rates may apply

1-206-278-8888

LOOKING FOR A RECORD DEAL?

Getting signed is very hard to do, but we will get the record deal you are looking for.

Talent2K

**GUARANTEED SERVICE
Call Now For FREE Info**

1-800-499-6395

www.talent2k.com

TIRED OF NOT "GETTING IT"?



Frustrated trying to master guitar without really knowing how MUSIC actually works? With our DVD course, you'll UNDERSTAND music so well that you can actually THINK on your instrument. We guarantee it! Our totally VISUAL method beats books, CDs and downloads. Get "The BIG Picture" the quick, fun, easy way at home. Play by ear. Write songs. Jam like a pro. All styles. All levels. Thousands of satisfied students!

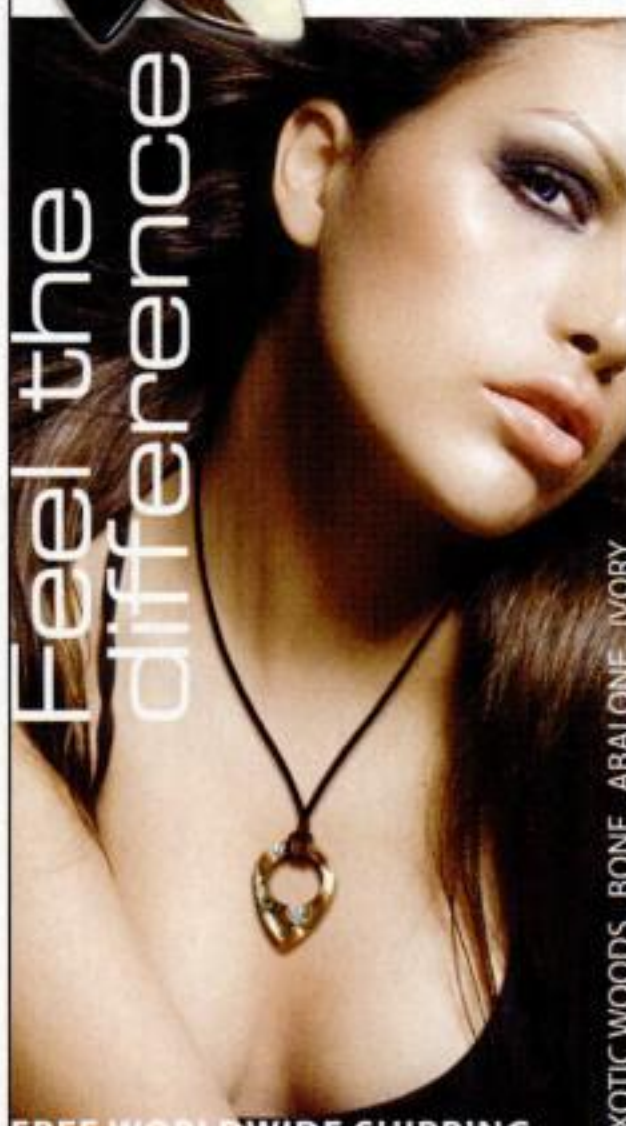
ABSOLUTELY UNDERSTAND GUITAR

1-866-477-9900

www.AbsolutelyUnderstandGuitar.com



Feel the difference



FREE WORLDWIDE SHIPPING

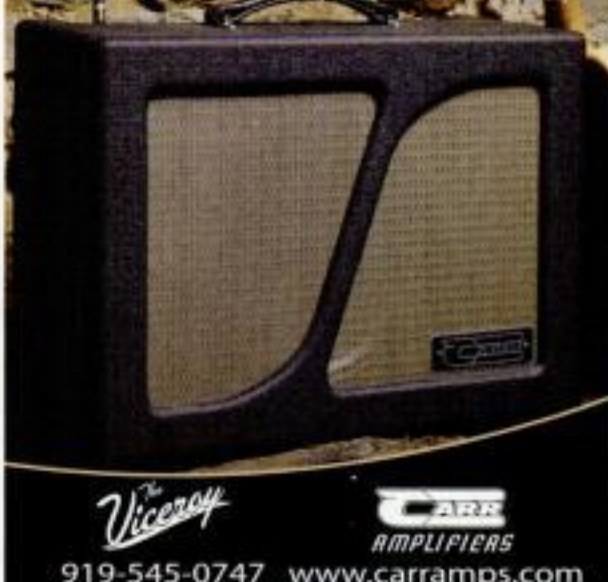
Meet the Pedal KILLER

Introducing the Carr Viceroy - a portable amp with usable stage volume, clean headroom, and exceptionally smooth, true over-driven tone you can shape from the volume pot on your guitar.

The Viceroy was conceived to deliver a lightweight, extremely versatile cathode biased, Class A amplifier with the clarity of 6L6 power tubes that literally does it all...

- Selectable power at 33 or 7 watts
- Foot switchable Midrange Boost for roaring gain on the fly
- Exclusive Drive control for variable overdriven tone and feel even at low volumes
- Brilliant clean headroom
- Reverb
- Exceptionally low level tone of the Eminence Wizard speaker


Discover the unmatched versatility of the new Carr Viceroy today.



The Viceroy

CARR
AMPLIFIERS

919-545-0747 www.carramps.com



Gibson
★ Custom
Digzel
Guitar Amplification

Suhr

Ibanez

Martin & Co

PRS
PAUL REED SMITH
GUITARS

Jackson
guitars

OR
The Original Hot Rod Store

0% FINANCING

FREE SHIPPING

MATT'S MUSIC
Weymouth, MA. 781-335-0700
mattsmusic.com

STETSBAR
professional tremolo systems

The modern, no-mod, surface mount, linear, floating bridge tremolo system

"Anything else is just a compromise"

"The tune-o-matic floating bridge moves with the strings minimizing string fatigue and bridge wear. The entire bridge assembly floats on micro bearings and holds intonation as well as any non-locking system I have ever tried"

"A brilliant idea, brilliantly executed"

1st Award
Guitar One Magazine January 2006 - Guitar One Award Winner

Retro fit models for Stop-Tail and T-Style guitars and OEM model for new builds


Made in USA

www.stetsbar.com 1-866-496-1194

Finding your Perfect Speaker

...Just got a lot easier.

CONETONES
GUITAR SPEAKER COMPARISON CD

Recordings of over 40 popular guitar speakers on one CD.

- same source audio
- same power level
- same microphone
- same mic position
- same environment

CONETONES.COM

Peaceland Guitar Rings®

by James Musser

Glass Brass GlassBrass™

Mid-Finger Slides™

YouTube Demo!

Sam Ash

"Best in Show!!!"
NAMM '05

www.JamesMusserRing.com

Stainless & Brass

The Original Peaceland Guitar Ring®

MySpace/YouTube/PeacelandMusic Pat. Pend.

No More Sloppy, Hand-Drawn Fretboards Ever Again!

No More Scribbled Scale Patterns...
No More Illegible Chord Diagrams...
NO MORE EXCUSES!

JUST STAMP IT!

Our Innovative Teaching Tools Are Perfect For Professional Music Teachers And Students Who Need Clean, Crisp, Fretboard Impressions For Chords And Scales Every Time!

For More Information, Visit:
www.musicstampseries.com

Or Call: 416.995.4408

**Patents Pending

Personally endorsed by world-renowned guitarist and educator, Wolf Marshall

"I use the Music Stamp™ Series fretboard stamps often in my private teaching. The self-inking capability and the ease of application have withstood years of use and continue to work perfectly!"

Wolf Marshall

MUSIC STAMP



THE AXE SHOP



ENP LTD *B.C. Rich* GUITARS

moser *Randall* **HALO** GUITARS

YOUR HEAVY METAL GUITAR LIFESTYLE STORE

818-755-9851 www.theaxeshop.net
10962 Ventura Blvd. Studio City, CA 91604



GUITAR BUILDING

ARCHTOP, ACOUSTIC, ELECTRIC & REPAIRS

With former Fender repairman Mike Jarvis and Norwegian luthier Sigmund Johannessen.

3-to-1 student-teacher ratio in pristine British Columbia, Canada, home of the tone woods.

New courses: Recording & Live Sound

Phone/Fax: (250) 757-8807
Toll-free: 1-888-901-9903
Box 9, 240 Goodyear Road
Qualicum Beach, BC Canada V9K 2A3
E-mail: luthiersintl@bcsupernet.com
Web: www.luthiers-international.com




Elderly INSTRUMENTS

Since 1972

Always the finest.

New • Used • Vintage

Order Online!

Toll-Free (USA only)
888-473-5810
517-372-7890 outside USA

www.elderly.com

VISA M.C. AMERICAN EXPRESS DISCOVER

FREE CATALOG



STASH PICKS

SURPRISE YOUR STRINGS

Diamond Back Double Pick

Fat Boy Tri Tip

Wicked Pick Classic

Create Effects Without The Pedal
Make Multiple Sounds With One Pick
Last 10x Longer

Not sure which one you want?
Get the assortment tin.

www.stashpicks.com
(805) 578-2305



E.M. SHORTS guitars

DISCOUNT PRICES

NEW • USED • VINTAGE

Gibson, PRS, Gretsch, Fender, Martin, Larrivee, Brian Moore, Heritage, Jackson, Charvel, Victoria, THD, Trace Elliot, Bad Cat, Guild, Tacoma, Santa Cruz, Garrison, Epiphone, Modulus, Lakland, and more!

Call 800-835-3006
or log on to www.wichitaband.com
Wichita, KS

VINTAGE CONCERT SHIRTS

FROM YOUR FAVORITE BANDS

WWW.THRIFTSTORE-COWBOY.COM

YOUR 24/7 VINTAGE CLOTHING STORE

Email us about this AD for 10% OFF!!
thriftstorecowboyvintage@gmail.com



Plug In!

www.ThePerfectGuitar.com

The Perfect Guitar

877.751.4339

The original
Velcro® cable
wraps!

CORD-LOX®

Keep your cords tangle free!

www.cord-lox.com/buy

accessories / parts

Jeannie Pickguards

Engraved, Wooden bookmatch, clear & colored mirrors,
Animal skins, sunburst, and vintage 60s materials.
Specializing in hard to find vintage pickguards.

Bodies necks, Parts and pickups.

Dealers Welcome. 925-439-1447 Jeannie Pickguards,
292 Atherton Ave. Pittsburg, CA 94565

Email: pickguards@comcast.net

VISIT OUR WEBSITE!

<http://www.jeanniepickguards.com>

PERSONALIZED GUITAR PICKS

Pick Guy, P.O. Box 70, Westfield, IN 46074
(317) 698-5141

www.PickGuy.com

apparel

NYC SUBVERT TEES: original cutting edge de-
signs, hand painted & hand screened on recycled
tees for environmentally aware apparel that
screams NYC. check out nycsubvertees.com
contact oldworldprod@hotmail.com

www.TheGuitarStar.com

The coolest guitar apparel for the unsung guitar hero

HIGH VOLTAGE CUSTOMS NYC

Punk Rock Inspired T-Shirts

www.highvoltagecustoms.com

help wanted

\$400 WEEKLY Assembling Products From Home.
For free information SEND SASE:
Home Assembly-GW P.O. Box 450
New Britain CT 06050-0450

instruction

RECORDING ENGINEER HOME STUDY COURSE.
Licensed School. Diploma. FREE information:
Audio Institute of America
814 46th Avenue, Suite AX, San Francisco, CA 94121
www.audioinstitute.com

MUSIC THEORY FOR GUITARISTS
teaches you rhythm analysis, scales, intervals,
chord structures, progressions, transposition
with hundreds of illustrations. \$21.95
NoteBoat, Inc. PO Box 6155, Woodridge IL
60517 www.noteboat.com

Chords by Key

Hundreds Of Guitar Chords
Sorted by Key! - For Free!
www.chordsbykey.com

PERSONALIZED PICKS

PICK COLORS:
BLACK, WHITE, RED,
BLUE, PURPLE, PINK,
GREEN, YELLOW

www.DDGuitarPicks.com

PHONE/FAX:
(219)767-2429



FOR SAMPLES & LOGO INFO SEND \$3

D&D MANUFACTURING
6601 W 900 S
UNION MILLS, IN 46382

The Ultimate In Note For Note DVD's
www.note4note.us

www.FunkyDogMusic.com

Unique method books:

Master the Fretboard, Play like Jimi, Develop
Monster Fingerstyle Technique

AFFORDABLE GUITAR CLASSES
IN LOS ANGELES
WWW.EDFINN.COM

QUALITY CONCERT DVDS

Blues/Jazz/Classic Rock/Metal/Alt.
For Catalog write to: CLASSIC RARE
VIDEOS P.O. Box 660701 Birmingham, AL
35266 Phone# (205)685-1901
Email: barnardg2@netzero.com

ACCELERATED LEARNING

using Hypnosis and NLP. This is the real deal!
Two audio programs to warp-drive your play-
ing to the maximum! \$20.95 check or M/O.
Specify instrument when ordering.

Studio SI Technology,
PO Box 53208, Albuquerque, N.M. 87153
www.TranceTone.com

EasyGuitarTeacher.com

Learn to play Guitar Step by Step
with my cutting-edge video guitar learning
method with jam tracks. Fast results.
Others have copied but mine is still the best.

Tired of not "getting it?"
Absolutely Understand Guitar!
Comprehensive DVD Course

www.AbsolutelyUnderstandGuitar.com
Toll free 866-477-9900

See our display ad in this issue

Learn how to play the guitar the right way
with the ultimate DVD series.

Beginners and up.

Toll free 1-866-736-1434 or
www.lucidguitar.com

instruments

The Music Zoo

Rickenbacker, Martin, Orange, Cornford,
Carr, Fender, Gretsch
New York City
718-631-9292

www.themusiczoo.com

<http://amgguitars.echoes.net/>
WORLDS BEST GUITARS

PEDALS PICKUPS STRINGS PICKBOY COOL PICKS
TUBES MICROPHONES CABLES GUITARS
AMPS. Great Prices. Click & Buy
www.imperialguitar.com

FINANCE YOUR MUSIC GEAR!
No Credit History Needed! We Can Help.
Guitars, Amps, Drums and more for \$29/mo.
1-800-863-4347
www.theguitarfactory.com

SAVE BIG!

New And Used Instruments
www.theguitarfactory.com
1-800-863-4347

musician services

Online Guitar Competition!!!
www.musicianwar.com

records / cds

HEY KID, WANNA BUY A CD?

CREEDENCE CLEARWATER REVIVAL.
STAPLE SINGERS. ISSAC HAYES.
JOHN LEE HOOKER
& 1000'S MORE CDs...

Can't find it? We've got it.

WWW.CONCORDMUSICGROUP.COM

TAKE 10% OFF YOUR FIRST PURCHASE!

Just enter the following promotion code before you check out: GUITARWORLD

Attention Shred Fans

6 top guns from www.musicianwar.com join
forces to create the shred album of the century.
Experience "The Great Unknown"

www.myspace.com/thegreatunknownexperience

schools

GUITAR REPAIR AND CONSTRUCTION SCHOOL:

Practical, profitable training in guitar repair
and construction. Build an acoustic and elec-
tric guitar while working in an actual repair
shop specializing in the vintage market.

Call (800) 278-0089, or write

BRYAN GALLOUP'S GUITAR HOSPITAL,
10840 Northland Drive Big Rapids, MI 49307.
Web Site: www.galloupguitars.com

MUSIC THEORY COURSE FOR GUITAR

Correspondence Course. Certificate issued on
completion. Beginning courses also available.
Course outline and enrollment order form for this
and other home study courses, write to: Jim Sutton
Institute of Guitar, 23014 Quail Shute, Spring, TX
77389-3944, USA 1-800-621-7669

E-mail: JSuttonISG@aol.com

Web Site: <http://guitar-jimsuttoninst.com>

GUITAR BUILDING AND REPAIR SCHOOL.

Comprehensive courses in acoustic, electric,
and bass guitar construction, repair, finishing
and guitar electronics. For occupational train-
ing, since 1974. Accredited member ACCSCT.
Financial Aid available for those who qualify.

Contact:

ROBERTO-VENN SCHOOL OF LUTHIERY,

4011 S. 16th Street,
Phoenix, AZ 85040. 800-507-3738.

Web Site: www.roberto-venn.com

Email: info@roberto-venn.com

vintage

1962 Gibson EDS1275: rare vintage
doubleneck; plays/sounds great! \$10,000
469-449-2373, rushbroccoli@gmail.com.



vintageguitar.com

MUSIC DISPATCH PRESENTS New! GUITAR TAB SONGBOOKS

From the World's Top Artists!

ROCK BAND
SONGS FROM
MTV'S VIDEO GAME
00690934 \$19.95



**VELVET
REVOLVER –
LIBERTAD**
00690920 \$19.95



**OZZY OSBOURNE –
BLACK RAIN**
00690921 \$19.95



BOSTON
00690913 \$19.95



**JOHN 5 –
THE DEVIL KNOWS
MY NAME**
00690898 \$22.95



GUITAR HERO
00690917 \$24.95



**LINKIN PARK –
MINUTES TO
MIDNIGHT**
00690922 \$19.95



**MAROON 5 –
IT WON'T
BE SOON
BEFORE LONG**
00690914 \$19.95



**BEST
OF BLACK
SABBATH**
00690901 \$19.95



**FALL OUT BOY –
INFINITY ON
HIGH**
00690897 \$22.95

00700248	AC/DC – Bonfire	\$29.95
00700249	AC/DC – Family Jewels	\$29.95
00690812	All-American Rejects – Move Along	\$19.95
00690865	Atreyu – A Deathgrip on Yesterday	\$19.95
00690884	Audioslave – Revelations	\$19.95
00690820	Avenged Sevenfold – City of Evil	\$24.95
00690831	blink-182 – Greatest Hits	\$19.95
00690873	Breaking Benjamin – Phobia	\$19.95
00700159	Buckcherry – 15	\$21.95
00700186	Jimmy Buffet – Far Side of the World	\$19.95
00690828	Coheed & Cambria – Good Apollo I'm Burning Star, IV, Vol. 1: From Fear Through the Eyes of Madness	\$19.95
00690906	Coldplay – The Singles & B-Sides	\$24.95
00690838	Cream – Royal Albert Hall: London May 2-3-5-6 2005	\$22.95
00690856	Creed – Greatest Hits	\$22.95
00690819	Best of Creedence Clearwater Revival	\$19.95
00700511	Dream Theater – Systematic Chaos	\$26.95
00700627	Eagles – Long Road out of Eden	\$26.95
00690909	Best of Tommy Emmanuel	\$19.95
00690870	Flyleaf	\$19.95
00700294	Fountains of Wayne – Traffic and Weather	\$19.95
00700626	Garth Brooks – Ultimate Hits	\$34.95
00690858	David Gilmour – On an Island	\$24.95
00690848	Godsmack – IV	\$19.95
00690840	Ben Harper – Both Sides of the Gun	\$19.95
00690843	H.I.M. – Dark Light	\$19.95
00690869	Hinder – Extreme Behavior	\$19.95
00690790	Iron Maiden Anthology	\$24.95
00690887	Iron Maiden – A Matter of Life and Death	\$19.95
00690845	Eric Johnson – Bloom	\$19.95
00690888	The Killers – Sam's Town	\$19.95
00690836	Korn – See You on the Other Side	\$19.95
00690834	Lamb of God – Ashes of the Wake	\$19.95
00690875	Lamb of God – Sacrament	\$19.95
00690890	Ray LaMontagne – Till the Sun Turns Black	\$19.95
00690876	Los Lonely Boys – Sacred	\$19.95
00700291	Mastodon – Blood Mountain	\$24.95
02501077	Dave Matthews Band – Anthology	\$24.95
00700148	Muse – Black Holes and Revelations	\$21.95
00690880	New Found Glory – Coming Home	\$19.95
00690924	The Nightwatchman – One Man Revolution	\$19.95
00690866	Panic! At the Disco – A Fever You Can't Sweat Out	\$19.95
00700155	Pantera – Cowboys from Hell	\$24.95
00700628	Paramore – Riot!	\$19.95
00690868	Tom Petty – Highway Companion	\$19.95
00700625	Plain White T's – Every Second Counts	\$19.95
00690789	Best of Poison	\$19.95
00690878	The Raconteurs – Broken Boy Soldiers	\$19.95
00700629	Radiohead – In Rainbows	\$19.95
00700189	Radiohead – The Bends	\$21.95
00690852	Red Hot Chili Peppers – Stadium Arcadium	\$24.95
00690893	The Red Jumpsuit Apparatus – Don't You Fake It	\$19.95
00700103	Rolling Stones – Let It Bleed	\$19.95
00700631	Santana – Ultimate Santana	\$24.95
00700295	The Shins – Wincing the Night Away	\$21.95
00700288	Snow Patrol – Eyes Open	\$21.95
00700152	Staind – The Singles	\$21.95
00690877	Stone Sour – Come What(ever) May	\$19.95
00690830	System of a Down – Hypnotize	\$19.95
02501035	Tenacious D – The Pick of Destiny	\$19.95
00690871	Three Days Grace – One-X	\$19.95
00690894	U2 – 18 Singles	\$19.95
00700630	Van Morrison – Guitar Songbook	\$19.95
00690895	The Who – Endless Wire	\$22.95
00700101	Steve Winwood Guitar Anthology	\$24.95

**SHADOWS FALL –
THREADS OF LIFE**
00690896 \$19.95



**30 SECONDS TO
MARS – A
BEAUTIFUL LIE**
00690891 \$19.95



**BEST OF PETER
FRAMPTON**
00690842 \$19.95



**BEST OF JOE
BONAMASSA**
02500921 \$22.95



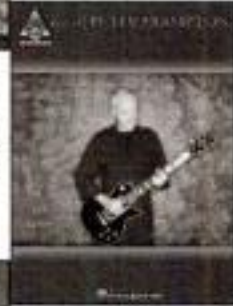
**SUM 41 –
UNDERCLASS
HERO**
00690929 \$19.95



DAUGHTRY
00690892 \$19.95



**SLAYER –
CHRIST
ILLUSION**
00690872 \$19.95



**THE BEST OF
OPETH**
00690818 \$22.95



**THE WHITE
STRIPES –
ICKY THUMP**
02501095 \$19.95



**RUSH – SNAKES
& ARROWS**
00700494 \$22.95

BUY 3, GET 1 FREE!

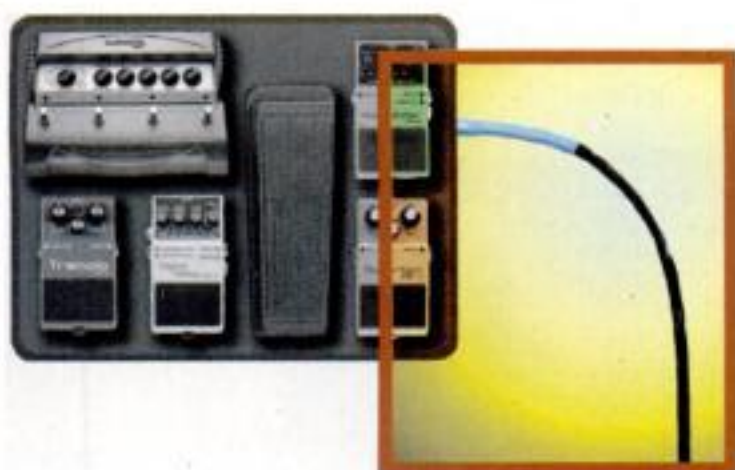
Order Today! **1-800-637-2852**

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm CST Mention ad code GRV7

MUSIC DISPATCH®
Prices, contents, and availability subject to change without notice.

www.musicdispatch.com

PRODUCT PROFILE



ONE CABLE DOES IT ALL

Stage Magic Inc.

PEDALSNAKE

For Pedal Users—one cable does all—audio, power, MIDI, etc. VOTED BEST ACCESSORY (2005 Reader's Poll). No noise or tone loss (patented). Fast setup, ultra-cool look, configurable Plug'n'Play.

SRP: Starts at \$72.00

www.pedalsnake.com

(919) 828-7652



AF DESIGNS HANDCRAFTED GUITAR STRAPS

AF Designs

*Reticulated Python

*Cobra

*Tiger Snake

*Rattlesnake

*Eastern Diamondback

*Western Diamondback

*Canebrake

We also offer genuine premium leather straps and custom embroidery.

Don't FAKE it.....SNAKE it!!

MRP: from \$119

www.snakeskinstraps.com

(810) 667-2116



ZAKK WYLDE FIGURE - LIMITED QUANTITY REMAINING

KnuckleBonz, Inc.

ZAKK WYLDE LIMITED ED. SCULPTURE

The Zakk Wylde Ltd Edition sculpture is a hand-painted and numbered collectible. This Rock Iconz® figure is only available for a limited time. Fully licensed, includes Certificate of Authenticity.

SRP: \$115 USD

www.KnuckleBonz.com

(800) 638-4180



WALK N' ROLL

Intime Design, LLC

MIGHTY MOE AMPSTRAP

Amp, Strap and Cable all come together. Comfortable, loud and a ton of fun! Easy access to Clear and Overdrive tone controls. Fits in a guitar case. Travels well.

SRP: \$69.95

www.mightymoe.com

(415) 455-9268



Native Instruments

GUITAR RIG 3 KONTROL EDITION

GUITAR RIG 3 KONTROL EDITION is the award-winning all-in-one guitar and bass solution for studio and stage. The software puts a vast arsenal of amps, cabinets, mics and effects at your fingertips, while the stage-ready RIG KONTROL gives you hands-free control in a familiar pedalboard design.

SRP: \$559

www.native-instruments.com



MINI AMP PLUGS DIRECTLY INTO YOUR GUITAR!

Amp U Plug N Play

No guitar cord needed just plug it in and play! Tired of your guitar cord slinging around your mini amp? Your guitar securely carries the AMPUPLUGNPLAY. Fits in your guitar case and runs on a 9 volt battery.

SRP: \$34.95

www.ampuplugnplay.com



THE ULTIMATE PRACTICE AND WARM-UP TOOL FOR GUITARISTS!

SHREDNECK

The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, between sets, watching TV or in anticipation of playing guitar. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings.

SRP: \$69.99

www.shredneck.com

860-413-9787



THE NEXT GENERATION OF GUITAR HANGERS

Grip Studios

Traditional Hangers Need a Facelift. These original designs are hand-crafted in the USA. Made of durable materials that are engineered to balance, protect and display your Axe in style. With an adjustable mount and cushioned padding you can rest assured your baby's in good hands. Many styles and colors to choose from. Ask your local music store if they carry them! or Visit us online and be sure to check out our NEW hangers for your Guitar Hero video controller!

SRP: from \$39.00

www.guitargrip.com
(760) 351-6727



PHOTO CREDIT: AMY RICHARDSON

CACTUS BREWED TONE! THE GUITAR PLAYERS BEST FRIEND!

CACTUS TUBE AMPS, LLC.

THE CACTUS CAN

This 4 watt, 95 decibel, 24 oz., take anywhere guitar amp, will blow your mind! It's got a clean/dirty switch with a warm overdrive and British clean tone. It runs on a 9volt battery, has a speaker out, powerful enough to drive a 4x12 cab. It comes with an external and internal LED for night time jamming and a clear, 2.5" waterproof, mylar speaker. It's great for back stage, the hotel room, dorm room, the beach, camping and even low key band rehearsals! It's been called the guitar players best friend. It also sounds great with bass guitar or harmonica! (This amp is in no way, related to Heineken beer products)

SRP: \$75.00

CACTUSTUBEAMPS.COM
480-244-3479

SPECIAL ADVERTISING SECTION

FOR INQUIRIES, PLEASE CONTACT:
SCOTT SCIACCA (646) 723-5478
OR SCOTT@GUITARWORLD.COM



"FOUNTAIN OF YOUTH FOR THE WORLD'S OLDEST 6 STRING GUITAR."

Everly Music Co.

SEVILLA STRINGS

Sevilla Classical Guitar Strings launches its line of classical nylon strings featuring the award winning Cleartone EMP Treatment. Sevilla Strings are the first brand of high quality classical strings that feature the micron thin Cleartone coating designed to last longer with uncompromised feel and sound. "We use only the finest polished silver basses and crystal clear trebles" says Jose Antonio, Product Specialist for Sevilla Strings since 1997. Sevilla Strings with the Cleartone EMP Treatment are designed to last 3-5 times longer than traditional classical strings but without the sound and feel compromises coated strings are known for. Sevilla Strings are available in medium and high tension with Tie or Ball ends.

SRP: \$29.00

www.sevillastrings.com



ACOUSTIC GUITAR SOUND BOARD SUPPORT SYSTEM

DnR guitars

BRACE-ADE

Flattens and stabilizes raised sound boards to maintain playability, action, and intonation. Enhances guitars own tone, volume, harmonics, and feel. Adjustable action with the strings on and in-tune. Installed through the sound hole and fits all guitars. Made in the U.S.A. from strong lightweight aluminum preventing fatigue.

Summer Namm Booth #246.

SRP: \$139.99

www.braceade.com
510-713-0367



R I F F W O R K S

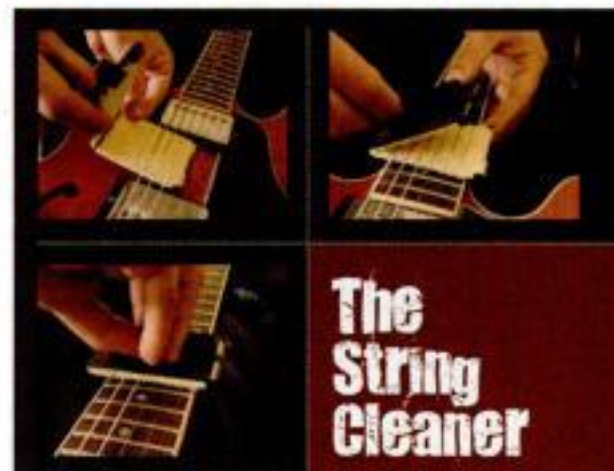
RiffWorks T4

SONOMA WIRE WORKS

RiffWorks T4 is a new, free edition of RiffWorks guitar recording software that includes looped recording, automatic track creation, InstantDrummer, effects, song posting, online collaboration with musicians worldwide, and a quick start tutorial. Download RiffWorks T4 now!

SRP: n/a

www.riffworks.com/T4



THE ULTIMATE STRING CLEANING TOOL

Dave Chiappetta Enterprises

THE STRING CLEANER

- Extends the life and preserves the tone of guitar strings
- Revitalizes used, old, and damaged strings
- Works with, or without, any guitar-string cleaning solution
- Specially designed renewable microfiber for long term use
- Patents Pending

SRP: \$7.99

www.thestringcleaner.com
310-699-8519

A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

BIG FOOT

Paul Gilbert ponders pedals, the power of a combo cranked to 11 and the possibility that his hero, Robin Trower, is in the audience.

By NICK BOWCOTT

>>DESIGN PHILOSOPHY Compared to the complicated rigs we've dissected of late, the setup of super shredder Paul Gilbert is super simple. "I had a brief stint with rack gear in the Eighties when it first came out, just because I was curious," he explains. "But for most of my life I've liked to use a guitar, a couple of pedals and a one-channel amp."

Unlike most of his peers, who use 100-watt stacks, Gilbert prefers a comparatively diminutive Marshall Vintage Modern 2266C combo. "I don't know if having the speakers in the same box as the amp vibrates the tubes more, but I

find that whenever I plug into a combo it seems more resonant. Since I use a 50-watt amp, I can really crank it up—and that's the *only* way to really appreciate and *feel* the power tubes."

>>CONTROL ISSUES Of his pedals, Gilbert says he mostly uses "the ones that add overdrive, because the ultimate hobby of the rock guitar player is tweaking the fine points of his distortion. The basic tone and distortion come from my amp, but if I want a little more sustain or variety, I'll kick on an overdrive pedal."

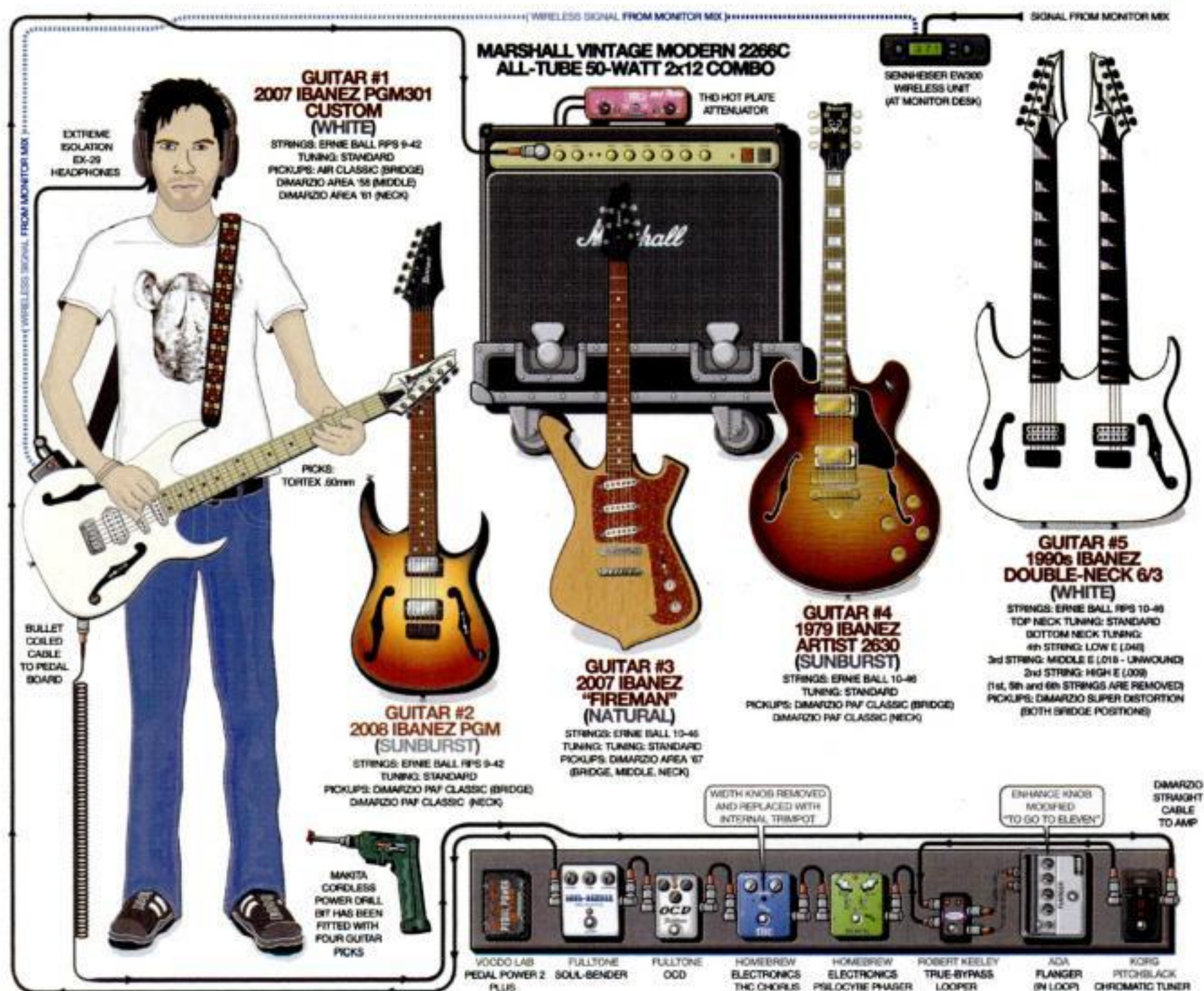
To accommodate Gilbert's size-14 shoes, Homebrew modified his THC chorus pedal. "The width knob has been changed to an internal trimpot so I don't

"I THINK MY FAVORITE PIECE OF GEAR IS A VOLUME POT THAT'S EASY TO TURN."

keep stepping on it with my big foot," Gilbert says. "It's pre-set to about 3."

>>FAVORITE PIECE OF GEAR Gilbert gets a lot of his tonal nuances by making good use of his pickup selector switch and that oft-ignored piece of guitar hardware, the volume knob. "I use it all the time," he says. "In fact I think my favorite piece of gear is a volume pot that's easy to turn."

>>SECRET WEAPON "Imagining that my hero, Robin Trower, is in the audience, because hopefully that helps me play fast and hold onto the good, valuable notes. My other secret weapon is ginger tea. It wakes up my brain for another glorious day of rock and roll!"

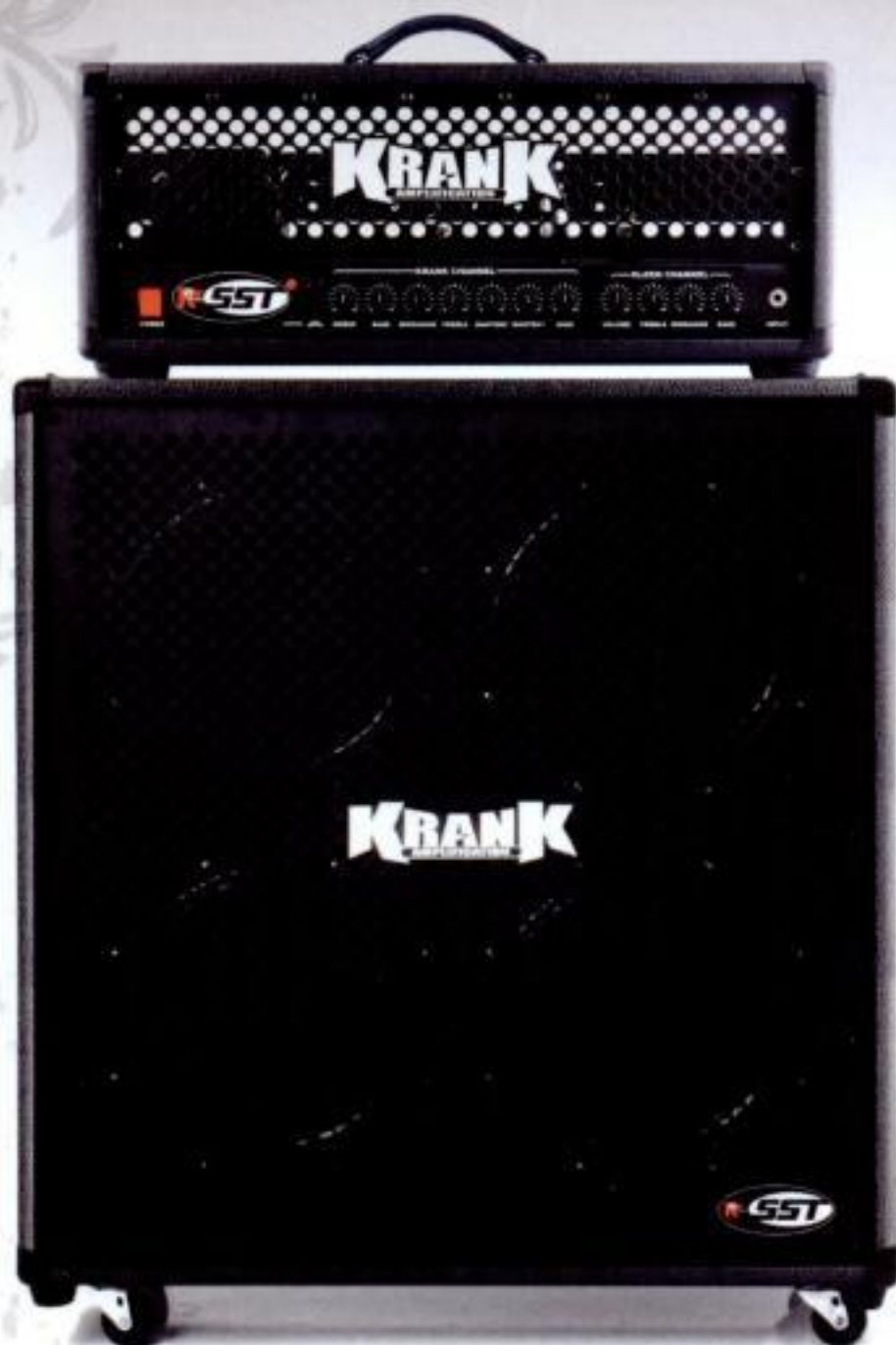




THE BEST PLAYERS PLAY THE BEST PICKUPS
www.dimarzio.com

KRANK

AMPLIFICATION



A new concept in making hybrid tube/solid state guitar amps, the **Rev SST** is comprised of an all tube high gain preamp and Class D mosfet power amp section (the same type of power used in high end car stereo amps). This beast produces a powerful, clean, and very loud 200W of useable power at 4 ohms with the killer gain tones you've come to expect from Krank. This footswitchable two channel head features two master volumes, 3-band eq, sweep and gain on the Krank channel with the Kleen featuring a volume and 3-band eq. Additional features include switchable power for worldwide use, effects loop, ohm selector and manual channel selector. Players who love that bouncy, compressed feel will find the **Rev SST** downright fun to play with both the high gain and clean sounds remaining clear and distinct. Matched to a 13-ply Baltic birch version of Krank's standard poplar cabs that's switchable between 16 and 4 ohms, the **Rev SST** half stack will have you crushing at your next gig!

Rev SST

street prices \$899 head and \$649 cab.

For more information and to find a dealer near you visit us online at:



COMING SOON!

**The Rev Jr. Pro 20W
footswitchable head.**

In stores early summer 2008!



WWW.KRANKAMPS.COM
1-888-KRANK-IT